

L'INSTRUTTOR GIOCONDO,
OVVERO,
LA CHIAVE DE' CLASSICI ITALIANI
CONSISTENTE IN UNA
SCELTA RACCOLTA DI FATTI, E DETTI
PIACEVOLI, E GRAVI,
In ITALIANO, ed INGLESE.

IN CUI LA VERA PRONUNZIA DELL' ITALIANO
SI RENDE CHIARA A PRIMA VISTA
per via di caratteri.

Si aggiunge
UNA CANZONE SULLA LIBERTÀ ATTRIBUITA
AL PETRARCA;

E quindi
UN BELLISSIMO SONETTO
FINORA INEDITO,
Sulla

SOPPRESSIONE DELLA CELEBRATISSIMA ACCADEMIA
DELLA CRUSCA.

Imitati e l' uno, e l' altra in Versi Inglese
DA ILLUSTRE PENNA.

Il tutto preceduto da un copioso, e ragionato
TRATTATO di PRONUNZIA della LINGUA ITALIANA

Composto dall' Editore,

Il Dott. ANTONIO MONTUCCI, Sanese;
Laureato nella Regia Università di SIENA.



L O N D R A:

Stampato a spese dell' EDITORE, N° 2, LYONS INN.

M.DCC.XCII.

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496
20

THE AMUSING INSTRUCTOR;
OR,
A KEY TO THE ITALIAN CLASSICS:

CONTAINING
A CHOICE COLLECTION OF REMARKABLE
SAYINGS, AND ANECDOTES,
In *ITALIAN* and *ENGLISH*.

WHEREIN THE GENUINE PRONUNCIATION OF THE
ITALIAN IS RENDERED OBVIOUS AT SIGHT,
by means of proper characters.

Also,
AN ODE ON LIBERTY, ASCRIBED TO *PETRARCH*;

And
AN ELEGANT SONNET,
HITHERTO UNPUBLISHED,

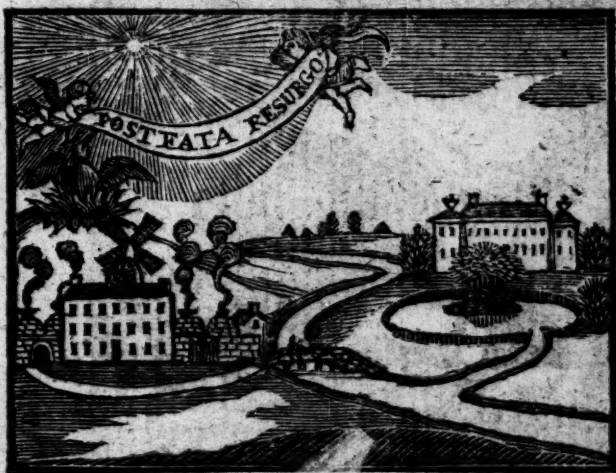
On the
SUPPRESSION OF THE CELEBRATED ACADEMY
DELLA CRUSCA.

With an Imitation of each in English Verse,
BY A DISTINGUISHED PEN.

The whole preceded by a copious and critical
TREATISE ON THE PRONUNCIATION OF THE ITALIAN TONGUE,

By the Editor,
ANTONIO MONTUCCI, LL. D.
A Native of SIENNA, and a Graduate of the University
of that City.

K.



L O N D O N:
Printed for the EDITOR, N^o 2, LYONS INN.
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ANTONIO MONTUCCI,

A CHI

L E G G E.

QUANTUNQUE la memoria ricerchi, rammentar non mi posso d'aver io giammai il paese del nascer mio a persona di diversa nazione palesato, la quale o plebea, o nobile, o idiota, o letterata che fosse, la sua ammirazione con queste, o con simiglianti parole non dimostrasse. *“ Siete Italiano eh? Oh la lingua Italiana è una bella lingua! “ Che dolcissima lingua è l'Italiana! Mi piace l'Italiana “ più d'ogni altra lingua.”*

Ed è poi vero che l'Italiana favella sia cotanto dolce, e soave da farsi per tale conoscere agl'ignoranti non meno, che a' dotti, sebbene in contrade dall'Italia remote allevati? Non sarebbe cotale opinione piuttosto l'effetto d'un falso grido popolare? No, lettore carissimo, non dubitar così de' pregi d'una lingua veramente nobile, e sopra d'ogni altra soavissima. Te ne assicura un Italiano, che a varie scienze, e lingue nel fior degli anni suoi applicato, in nulla non ha saputo trovar diletto eguale a quello, che le Italiane lettere gli fecero sentire, e quasi da magica forza allo studio di esse sentendosi tirato, ogni altro, che incominciato aveva, già da molti anni abbandonò, e per sola sua vaghezza precettor di sua materna lingua divenne, comechè sapesse tal arte di pecuniaria utilità assai povera, e ad altra vie più ricca indirizzar si vedesse da' suoi maggiori.

Che se a tali testimonianze ciecamente arrenderti non ti piace, eccoti un LIBRO, ove le cause della vera dolcezza dell'italico idioma sono appieno esposte in un copioso, e RAGIONATO TRATTATO DI PRONUNZIA, e da' veri principj

TO THE
R E A D E R.

I DO not remember ever to have met with a native of a different country from my own, were he noble or plebeian, lettered or unlettered, who, on hearing that I was born in Italy, did not address me in these or similar terms: —“ *Ab, are you an Italian? What a fine language the Italian is! What a sweet language! I prefer it to every other.*”

And, can it be true, let me ask, that the Italian tongue is so tuneful and melodious as to captivate the vulgar as well as the classical ear, even in far distant countries? Or rather, is not this opinion founded on popular prejudice? No, kind Reader, be assured that this language really possesses the excellencies ascribed to it; that it is truly sublime, and for harmony surpasses every other. Let the truth of this be admitted on the authority of an Italian, who though, in his earlier years, engaged in a variety of studies, both scientific and literary, never derived from them any pleasure comparable with that which he experienced from Italian literature. To this single object attracted, as it were by magic force, he discarded those pursuits which, for years, had occupied his attention, and devoted himself to the pleasing employment of instructing others in the knowledge of his native language, though he was perfectly aware that this was a profession far from being lucrative, and much inferior in this respect to that he was destined to by his friends.

But, Reader, if thou art still unconvinced by what has been said, examine the work that I now present thee with; thou wilt there find the true causes of the SWEETNESS of the Italian tongue deduced from the original principles.

principj d' ARMONIA dedotte, delle quali potrai, sebbene imperfettamente, sentir in appresso i gradevoli effetti nella lettura di quella, che segue. SCELTA RACCOLTA DI DETTI, E FATTI PIACEVOLI, E GRAVI, che come agevole strada ti presento a quindi poter, con sentimento d' ineffabil gioia, pervenir a gustar le delizie, onde gli autori classici Italiani ripieni sono.

E posciachè l' *esattezza della pronunzia*, all' intelligenza delle lingue moderne utilissima, è interamente necessaria, se delle loro armoniche dotti sentir vogliam la forza; ho nel mio TRATTATO ordinatamente, e distesamente le *regole* esposte, che a quella ottenere in alto grado condur possono l' Inglese della lingua Italiana studioso, avvegnachè ad età men che tenera sia già pervenuto.

Potrebbe quivi un più sottil critico farsi a domandare, quale delle due famose città di Toscana, *Firenze*, o *Siena*, meriti il vanto sopra d' ogni altra quanto alla *dolcezza, e regolarità di pronunzia*, e conseguentemente quale di esse prendessi io per *archetipo delle mie regole*. A ciò rispondo, che nelle mie decisioni ho mai sempre, non senza gran cura, bilanciate le opinioni de' migliori grammatici, con ciò che la mia propria sperienza mi suggeriva, e da tali scorte aiutato, pervenni a formar un complesso di *regole* stabilmente appoggiate sull' ampia, e duplice base dell' *analogia*, e dell' *etimologia*; per lo che fare, mi convenne talora alla pronunzia *Sanese*, e talora alla *Fiorentina* attenermi, sempre per altro rinunciando ad ogni patrio pregiudizio, e dando alla prima la preferenza, (giacchè più d' ogni altra universalmente è in pregio) nella stampa solamente di quelle parole de' miei *Aneddotti*, che ridur non si potevano sotto regola alcuna. In fine desidero, che il lettore voglia restar persuaso, che un perfetto sistema di *corretta pronunzia Italiana* altrove rinvenir non si può, che ne' libri de' migliori grammatici nostri, e nella conversazione di pochi Toscani d' ornato ingegno. In quanto poi
alla

*riple*s of HARMONY, fully explained in a COPIOUS AND CRITICAL TREATISE ON PRONUNCIATION. These will prepare thee, in some degree, to relish the exemplification which follows, composed of a CHOICE COLLECTION OF REMARKABLE SAYINGS AND ANECDOTES, both serious and jocose, the design of which is to serve as an easy method whereby to acquire a taste for the innumerable beauties of the Italian classical writers.

And since *accuracy of pronunciation* (so conducive to a proper understanding of modern languages) is indispensably necessary to enable us to perceive their musical properties, I have explained in my TREATISE, fully and systematically, the *rules* requisite for conducting the English reader, studious of the Italian (though past his juvenile years) to a thorough knowledge of this essential point.

The critical reader might here be led to inquire which of the two celebrated towns in Tuscany, *Florence* or *Sienna*, is best entitled to be preferred for *delicacy and regularity of pronunciation*, and consequently, which of them I have referred to for *the standard of my rules*. My answer is, that, in deciding upon any point, I have always carefully weighed the opinion of our most eminent grammarians on the one hand, and the result of my own personal experience on the other; and by the joint assistance of both have been enabled to erect a system of rules on the broad and permanent basis of *analogy* and *etymology*; in effecting which, I have sometimes leaned to the *Siennese*, and sometimes to the *Florentine* pronunciation, disclaiming, however, all national prejudice and giving only the preference to the former (as being most universally esteemed) in the printing of those words of my Anecdotes not reducible to any particular rule. Upon the whole, I wish the reader may be persuaded that an entire correct system of Italian orthoëpy can no where be found, save in the grammatical works of our very best authors, and in the conversation of a few accomplished Tuscans. With respect to the superior accuracy which, in the opinion of many, be-

alla precedenza, che i Romani s' arrogano nella buona pronunzia del loro linguaggio, il che molti credono far essi a ragione, giovami supplicare il lettore ad aver ricorso a quanto su tal proposito osservai al No. 58. del mio TRATTATO.

E per ciò che riguarda le citazioni degli Autori nel mio TRATTATO allegati, se il severo censore non le troverà corrispondere esattamente nel segnato numero della pagina o capitolo, vorrei che da ciò per false non le decidesse; imperocchè altro non ne potrà essere stato cagione, che l' essermi io trovato astretto ad estrarne molte da alcuni miei manuscritti ricordi, frutto della lettura di certi libri, che ora non potei riscontrare, e che fecero non ha molti mesi la mia delizia, allorchè nella NUOVA ETRURIA BRITANNA in ozio apparentemente beato i giorni miei trapassava.

L' accusa, ch' io mi posso aspettare, d' essere stato, cioè, soverchiamente lungo nel trattar d' una materia in apparenza leggiera, non la curo in verun modo, tenendo per fermo, che solo da coloro mi può venire, cui simiglianti studj non si confanno, e pe' quali, come nell' INTRODUZIONE del mio TRATTATO è detto, scrivere non intesi giammai. E quanto all' imparziale studioso, son certo, che brevissimo sembrerò, avendo io, mediante un geometrico metodo, saputo contenere in sette pagine, ciò che Celso Cittadini disse in più di cento*; ed in ottanta incirca le regole, ed osservazioni più curiose, che all' *ortopedia* in generale appartengono, senza nulla omettere di ciò, che intorno all' Italiana in ispecial modo dir si richiedeva. Quel pubblico, che ricevè con applauso universale le cento pagine in ottavo sulla pronunzia della lingua Francese, che Chambaud fece andare innanzi alla sua eccellente grammatica, mi fo a credere,

* Cittadini, in his work called *Delle Origini della volgar Toscana favella*, gives rules for the pronounciation of the Italian letters E and O, from page 45, to 154; whereas I have, by a new arrangement, been able to comprise them all from page

longs to the Roman pronunciation, I must beg leave to refer the reader to my observations on that head in No. 38. of my TREATISE.

As to the passages quoted from the authors referred to in my TREATISE, though they may not always be found by the critical reader exactly to correspond with the originals in page and chapter, yet let him not on that account too hastily judge them false; since I have been under the necessity of extracting the most of them from some manuscript notes, that were compiled by me not many months ago at the NEW BRITISH ETRURIA, where I devoted a leisure, apparently happy, to the reading of those books, which it is not now in my power to consult again.

The censure which may be expected from some, in having treated so much at length a subject apparently so unimportant, affords me not the smallest concern; since I am convinced it can only come from those, for whom such pursuits as these are but ill calculated; and for whom as I have declared, in the INTRODUCTION to my TREATISE, I did not undertake to write. As to the studious reader, I am convinced I shall appear to him sufficiently to have consulted brevity, by having, by a geometrical method, comprized in seven pages, what *Celso Cittadini* consumed a hundred in explaining *; and by including in about eighty, all the most curious and important observations, that relate to orthoëpy in general, without omitting, at the same time, any thing that belongs to the Italian in particular. The same Public that received, with universal applause, the hundred pages in octavo, which *Chambaud* has prefixed to his excellent Grammar, on the pronunciation of the French

35, to 42, with the exclusion only of the quotations, and of a very few rules, which, by numberless exceptions, were rendered almost useless to the foreign student.

dere, che con egual favorevole animo accetterà le mie ottantacinque in duodecimo, che tante cose dicono, e che ad instruire sono destinate principalmente nella pronunzia d' una lingua per commun consenso la più atta alla musica, e che perciò più d' ogni altra merita, che de' suoi suoni minutamente si tratti; affinchè il forestiere, pell' ignoranza de' medesimi, non venga a diminuire la soavità di quelle musicali composizioni, che le parole Italiane notabilmente accrescono, se da labbro diligente, ed esatto siano proferte.

So che tali studj alla maggior parte degli uomini non riescon piacevoli, onde è ch' io diedi opera di far sì, che ogni amator dell' Italiana favella potesse appararne la pronunzia per via di pratica, se la teorica l' annoia; stampando la mia RACCOLTA, quanto all' Italiano, in guisa tale, da poter lo straniero pronunziar correttamente quanto in essa si contiene, se vorrà condursi nell' uso di questo *nuovo metodo di tipografia*, secondo che nell' INTRODUZIONE del mio TRATTATO gli prescrive, la quale tanto lunga non è, da non potere sperar dalla benignità di chi che sia, che grave non gliene debba parer la lettura: per lo che dal ripeter in questo luogo le stesse cose m' astengo.

Convien ora, ch' io faccia noto a coloro, che nella storia letteraria d' Italia non sono ammaestrati, che se *nuovo* ho chiamato *il mio metodo di tipografia*, ho voluto soltanto, così dicendo, accennare, che nuno mai, per quanto io sappia, fra' precettori di lingua Italiana, di cui l' Inghilterra abbonda, avisò di facilitarne la pronunzia collo stampare in questa, o simil guisa libro alcuno Italiano. Ma sarei non per tanto di sfacciata arditezza a buona ragione tacciato, se spacciar pretendessi per mio siffatto *metodo*; conciossiachè altro in effetto non sia, con piccola variazione, che quello stesso, che dal celebre *Cadmo* Italiano *Giovan Giorgio Trissino*, fu proposto più di due secoli innanzi, come utile a seguitarsi dagli scrittori, e stampatori Italiani. Nè mancarono valentissimi ingegni, che all' utilità di tale inven-

language, will they not attend with equal candour to the eighty pages in twelves, here submitted to them, which besides involving a great variety of general matter, are particularly calculated to instruct the attentive reader in the pronunciation of a tongue, which is universally esteemed sacred to music, and as such is unquestionably more deserving than any other, of that minute discussion of its sounds, which I have here attempted, in order that foreigners, through their ignorance of them, may not diminish the suavity of those musical compositions, which would receive new beauty, were the Italian words pronounced with diligence and exactness.

I am well aware that to the generality of people, studies of this kind are not very interesting, for which reason I have made it my business to enable every lover of the Italian language to acquire its pronunciation in a practical way, if the theory should seem tedious. This is effected by printing the Italian part of my COLLECTION in such characters, so as to point out to a foreigner a correct pronunciation, if he observe the directions concerning my *new method of typography* prescribed in the INTRODUCTION to my TREATISE, which is so succinct, that, in the kind estimation of my readers, its perusal will not, I hope, appear burthensome. To avoid repetition on this head, I beg to refer to the INTRODUCTION itself.

It is proper that I should here inform those who are not conversant with the literary history of Italy, that, although I have ventured to call this a *new method of typography*, all that I meant was that, amongst the many Italian teachers who now abound in England, not one of them, so far as I know, has ever attempted to facilitate the pronunciation by printing the Italian tongue in the method I now propose: but I might well be accused of gross imposture should I pretend to claim the invention as my own, since in effect it is nothing more, with the exception of some slight variations, than that proposed, more than two centuries ago, by the celebrated *Cadmus* of Italy, *Giovan Giorgio Trissino*, as deserving the countenance of the writers and printers of that country. Nor have

invenzione si mostrassero favorevoli, e libri comparvero in luce, dopo quelli del *Trissino* medesimo, pubblicati con metodo consimile da *Cosimo Bartoli*, dal *Gianbullari*, dal *Tolomei*, ed in quest' ultimi tempi da *Girolamo Gigli*, e da *Anton Maria Salvini* *. L' autorevole esempio di sì grand' uomini basta solo a provar l' utilità del metodo di *tipografia* da me tenuto; nè vale il dire che da *Agnolo Firenzuola* † fosse al *Trissino* intimato a nome dell' *Accademia Fiorentina* di togliersi del tutto dalla sua intrapresa, conciofossecosachè
la

* I should be justly accused of prolixity, were I here to set forth a minute detail of the typography of the several works published by these eminent authors, with a view to facilitate the pronounciation of the Italian. It will be sufficient to advertise the reader, that *Trissino*, in particular, was not content with pointing out the most difficult anomalies of the sounds in the manner adopted in my Book, but was even at the pains of having some new types cast on purpose, and also of borrowing some letters from the Greek alphabet, in order that every sound in the Italian language might be represented by a distinct and separte character. With regard to those who copied after *Trissino*, I must observe they have all differed in some degree from the inventor in the execution of their plan; some of them finding occasion for more, and some for fewer new types. But, that the curious reader, who may wish to inspect the works above alluded to, and to compare them with the present undertaking, may have an opportunity of gratifying himself in that respect, I have here subjoined an accurate list of the same; not fearing but that the comparison will sufficiently demonstrate how careful I have been to render useful and serviceable the first work of the kind that ever appeared before an English reader from the press of his own country.—

I. Epistola di *Giangiorgio TRISSINO* intorno alle lettere nuovamente aggiunte alla *Lingua Italiana*. Roma, 1524. in 4to.—Also in *Vicenza*, 1529. folio.—II. La *Sophonisba* Tragedia. Roma, 1524, 4to.—Also in *Vicenza*, 1529. 4to.—III. I *Ritratti* di *Donne Illustri*. Roma, 1524. 4to.—IV. Epistola della *Vita* che dee tenere una *Donna Vedova*. Roma, 1524. 4to.—V. Il *Castellano*. Dialogo nel quale si *Tratta della Lingua Italiana*. In *Vicenza*, 1529. folio.—VI. La *Grammaticchetta* in *Venezia*. (*Vicenza*) 1529. 4to.—VII. *Rime*. *Vicenza*, 1529. 4to.—L' *Italia liberata da' Goti*, 3vol. Roma, 8vo. 1547.—IX. I *Simillimi*. *Venezia*, 1548. 8vo.—X. La *Poetica*. *Divisioni* IV. *Vicenza*, 1563. fol.—(All the above works are by *TRISSINO*, with types of his invention.)

I shall

have there been wanting men of eminent talents, who have expressed their approbation of it. Since the writings of Trissino, other works have been published on a similar plan by Cosimo Bartoli, by Giambullari, by Tolommei, and in later times by Girolamo Gigli, and Anton-Maria Salvini*. The authority of these names is alone sufficient to demonstrate the utility of the method of typography here adopted; nor can it be admitted as a valid objection, that Agnolo Firenzuola †, in the name of the Flo-

I shall now proceed to give the list of those, who, after the example of TRISSINO, have endeavoured to introduce new methods of printing, as I promised above.—XI. Lettere di CLAUDIO TOLOMMEI. Venezia, Giolito, 1547. 4to.—XII. Il Comento di Marsilio Ficino sopra il convito di Platone, con un Discorso dell' Ortografia, di Neri Dortelata (COSIMO BARTOLI), e con una copiosa Tavola in fine. Firenze, 1544. 8vo.—XIII. PIERFRANCESCO GIAMBULLARI del Sito, Forma, e Misure della Inferno di Dante. Firenze, 8vo.—XIV. Oppiano della Pesca, e della Caccia tradotto dal Greco, e illustrato con varie Annotazioni da ANTON MARIA SALVINI. Firenze, 1728, 8vo.—XV. GIGLI, GIROLAMO, Regole della Toscana favella. Lucca, 1734, 8vo. *Only a copious vocabolario, at the end of this work, is printed in a method to shew the pronounciation.*

† *The work of Firenzuola, here alluded to, is called Discacciamento delle nuove Lettere inutilmente aggiunte hella Lingua Toscana, Venezia, 1524. A few years after appeared the following books, whose authors joined with Firenzuola, in opposition to TRISSINO's new scheme: Le tre Fontane di Niccolò Liburnio, &c. con un Dialogo sopra certe Lettere, ovver caratteri trovati da Giovan Giorgio Trissino, Venezia, 1526, in 4to.—Risposta (by Lodovico Martelli,) all' Epistola del Trissino delle Lettere nuovamente aggiunte alla Lingua volgar Fiorentina, in 4to. This work has no date, but being quoted in that of Liburnio, it must have been published before the year 1526. Trissino, and his strenuous partisan, Claudio Tolommei, were not silent to the criticisms of their adversaries; and the two following books appeared two years after:—Dubbj Grammaticali di M. Giovan Giorgio Trissino, Vicenza, 1529, in fol.—Delle Lettere nuovamente aggiunte: Libro di Adriano Franci da Siena, (Claudio Tolommei) intitolato il Polito, Roma, 4to. without the year.*

la troppa novità di tal pratica (il che si vuol mai sempre schifare nella scrittura d' una lingua, che all' uso del paese, ov' essa regna, si destina) sola cagione fosse di tal divieto; cagione in vero che perde ogni forza, se d' un libro si tratti, che per istruzion degli stranieri si stampi: perciocchè in tal caso lodevolissimo è senza dubbio ogni qualunque, benchè nuovo metodo, se semplice sia, che a facilitarne la pronunzia contribuir possa notabilmente.

E nel vero altra lingua, che l' Italiana, fra le più colte d' Europa, non so se di sì fatto vantaggioso metodo fosse capace, giacchè niuna ne conosco, in cui le irregolarità de' caratteri a rappresentarne i suoni destinati siano in picciol numero: laddove quelle dell' Italiana a sole quattro lettere si restringono, e ciascuna di queste non più di due suoni rappresenta giammai; come rilevar può il lettore dalla mia TAVOLA DEGLI ELEMENTI DELLA LINGUA ITALIANA, alla pagina xxviii. del mio TRATTATO inserita.

Intorno poi al contenuto della già mentovata SCELTA RACCOLTA, voglio, che sappia il lettore, averne io tratte le prime pagine da un alquanto antico libretto Inglese * ed Italiano, il di cui editore da altro di simil natura, che pubblicò *Lodovico Guicciardini*, molti anni avanti, dice aver in gran parte estratte le sue materie. Non essendomi riuscito di procurarmi per tempo il libro del *Guicciardini* †, e l' editore Inglese avendo molti errori commessi, e quanto

all'

* *The title of this book is, THE AMUSING INSTRUCTOR, being a Collection of fine Sayings, smart Repartees, &c. from the most approv'd Italian Authors: with an English Translation. To which is prefix'd, an Account of the Decay of the Latin Tongue, and the Rise of the Italian, with the Character of the most eminent Italian Authors, ancient and modern.—forsan et haec olim meminisse juvabit. VIRG.—LONDON; printed by H. P. and sold by J. GROENEWEGEN, at Horace's Head, the third door from the corner of*
Catba-

rentine Academy disapproved of and interdicted the practice of it, since its novelty alone (and surely any innovation in the mode of writing a language, intended for the use of the country where it prevails, should be avoided) was the cause of such interdict; but this objection falls to the ground, when opposed to a work designed for the instruction of foreigners, as in such case every attempt, however novel it may be, so that it be simple, and contribute to facilitate the pronunciation, is truly laudable.

I doubt indeed whether amongst the more cultivated languages of Europe there be any to which such a method could be applied with so much advantage; for there is no other that I am acquainted with, which would not demand a great diversity of characters, to remove all its irregularities of orthography; whereas the Italian alphabet is irregular in only four letters, each of which never represents more than two distinct sounds, as the reader will perceive by consulting my TABLE OF THE ELEMENTS OF THE ITALIAN TONGUE, inserted in my TREATISE, page xxviii.

With regard to the contents of my CHOICE COLLECTION, the reader should be informed, that some of the first pages were extracted from a small book * in English and Italian, published sometime since, the editor of which informs us, that the principal part of his materials were supplied by a work of a similar kind, published by *Lodovico Guicciardini* many years ago. This publication it was not in my power to procure in time for my purpose †; and the English editor having made many mistakes, both

Catharine-street; and N. PREVOT, over against *Southampton-street*, in the *Strand*, M.DCC.XXVII.

† I have now in my possession *Guicciardini's* book; and the following is the title which I have in part adopted for mine: Detti, et fatti piacevoli, et gravi di diversi principi, filosofi, et cortigiani, raccolti dal GUICCIARDINI, et ridotti a moralità. In VENEZIA. Appresso DOMENICO FARRI. M.D.LXXXI. In 16mo.—In other editions the title is, *Le Ore di Ricreazione*, &c.

all' ortografia, e quanto al testo, mi convenne raffazzonarne a mio modo le poche cose, ch' io ne tolsi, come ogni lettor, che quello al mio parragoni, veder potrà apertamente.

Piacquemi il metodo del *Guicciardini* di dare un' aria di novità alle sue storielle con un *motto morale* a principio di ciascheduna, e questo non ho io mai voluto tralasciare, come sovente fece l' editore Inglese, che anzi di migliorarlo ho tentato, col porre tal fiata in fronte alle mie de' passi tratti o dal *Dante*, o dal *Boccaccio*, o dal *Petrarca*, o dal *Ariosto*, o dal *Tasso*, e talora da' classici latini italianamente renduti da valent' uomini, ogni volta che alcuno me ne sovvenne, che col suo senso morale alluder potesse al soggetto.

Che dirò io poi quanto al mio stile? Considerano que' gran critici, che vanno sotto il nome di *Port Royal* *, la lingua Italiana ragionevolmente di due ben diverse specie, come la Greca, e di *lingua morta* all' una, ed all' altra di *lingua viva* dan nome. Ravvisano una *lingua morta* in quella, che nelle celebri produzioni si legge degli scrittori del secolo *xiv.* e di quelli, che d' imitarli ingegnaronsi con buona riuscita nel secolo *xvi.* ed una *lingua viva* in quella ch' al presente da' moderni Italiani si scrive, e si parla. Coloro solamente, che di sana critica ornati, e gli uni, e gli altri hanno letto attentamente, posson ben sentire di quanto senno ripiena sia cotal divisione. Senza distendermi ora in parlar de' pregi dell' una, e dell' altra di queste lingue, dirò al lettore, che nello scrivere la mia *RACCOLTA* la diversità de' soggetti, m' ha dato campo a dargli un saggio d' ambedue; ma *della morta* assai più spesso, che *della viva*: imperocchè m' aggradi in que' racconti, che di qualche benchè minima gravità eran capaci, sforzarmi d' imitar nello stile, per quanto possibil mi fosse, gli antichi illustri scrittori; e tanto studio posi in ciò fare, che alcuni ne composi unicamente di frasi del *Decamerone*, null' altro

* See their *Préface*, which treats of The Decline of the Latin Tongue, and the Rise of the Italian, prefixed to their *Nouvelle Méthode pour apprendre facilement la Langue Italienne*.

with respect to the text and the orthography, I was under necessity of new-modelling the few articles that I borrowed, as any reader that makes a comparison will easily see.

Guicciardini's practice of prefixing a *moral sentence* to each of his Anecdotes, in order to give them an air of novelty, struck my fancy; nor have I omitted to avail myself of it, as the English editor frequently did, but on the contrary I have endeavoured to improve upon it by placing before my tales, passages either from *Dante*, *Boccace*, *Petrarch*, *Ariosto*, *Tasso*, or from some of the Latin classics translated into Italian by eminent authors, as often as I could recollect any which bore an allusion to the subject.

With regard to my style, what shall I say? The authors designated under the title of *Port Royal*, seem properly to have considered the Italian language, like the Greek, as consisting of two different kinds, one *the living*, the other the *dead language*. What they call the *dead language* is that species of writing that is consecrated in the immortal works of the writers of the *xivth* century, and of those who, in the *xvth* century, so successfully sought to imitate their predecessors; and by *living language* is understood that which modern Italian authors write and speak. With respect to the expediency of this division, I appeal to the judgment of such as have perused, with attention, the different productions of these two classes of writers. Without now enlarging on the merits of these very distinct styles of composition, I shall inform the reader that in compiling my *COLLECTION*, the great variety of subjects that presented themselves, afforded me opportunity of giving specimens of both kinds of language or style, though much oftener of the *dead* than of the *living*; for in those that were susceptible of any degree of elevation I endeavoured, as far as lay in my power, to imitate the old writers; and so zealous was I to compass this, that I was at the pains of comprising some articles in my *COLLECTION*, entirely of phrases taken out of the *Decameron*, without

variandone che i tempi de' verbi. Allorchè poi l' eccessivo burlesco non mel permise, scrissi in istile umilissimo, e quale al dì d' oggi è in uso appresso gl' Italiani, o scrivendo, o parlando. Mia somma cura fu non per tanto di schifar sempre ogni qualunque frase, che sentir potesse d' anglicismo, onde è ch' io spero d' aver fatto un buon originale Italiano di quel che in sostanza altro non dovrebbe dirsi, che traduzione dall' Inglese; avendo io tratte quasi tutte le mie storielle da' libri Inglesi, e ciò a sola fine di poter agevolmente porre a fronte di esse una versione, che i *pensieri soltanto* ne rendesse: dico i *soli pensieri*, perciocchè se alla verbal corrispondenza d' espressioni avessi atteso, cattivo ne sarebbe certamente riuscito o il testo, o la versione.

Nè fu senza consiglio la mia premura d' accompagnar l' Italiano con una qualche Inglese interpretazione: tanti sono i libri di simil genere acconci più a corrompere i costumi, che ad instruire il giovin lettore, ch' io giudicai esser mio dovere il far noto, eziandio a chi non sa l' Italiano, quanta attenzione abbia io usata per render questa forse, l' *unica raccolta di sì fatto genere, che affatto priva sia d' indecenti, e massime di men che pura morale.*

Abbonda l' Inghilterra di libri a coltivar lo studio dell' Italiana favella destinati, ma pochissimi se ne ritrovano, che a tal ufficio con giustizia acconci possano dirsi. Tanta è quell' infinita varietà d' espressioni, e di parole, onde le lingue moderne, e l' Italiana in ispecial modo, sono arricchite, e tanta è la delicatezza, che usar si debbe nell' adoperar le medesime, che (come io ho con logiche ragioni dimostrato in una mia memoria inserita in un *opera moderna periodica* *) i più fini ingegni

* *The periodical work here alluded to is entitled, The Philosophical and Literary Register, in 4to. 1792. Egerton, Charring Cross, where, at p. 59. is inserted the Essay here mentioned; in which, after having demonstrated the truth of what is here advanced, I have given a review of two modern Italian productions,*

changing any thing but the tenses of the verbs. When the subject was so trivial as not to admit this species, I adopted the common style that is now in general use amongst the Italians, both in conversation and writing. It was however my constant endeavour to keep clear of Anglicisms, so that I flatter myself I have produced a good classic text, though, strictly speaking, it should be called a translation from the English, as almost all my stories are borrowed from English books; my intention was to contrast with those stories, such a version as should exhibit only the sentiments expressed in the original; for had I determined to make both to correspond with respect to the phraseology, either the text or translation must have suffered,

I had a particular reason for accompanying the Italian with an English interpretation; there are so many books which seem more calculated to injure the morals of the reader than to convey instruction, that I thought it right that the contents of my work should be known, as well to those who do not, as to those who do understand Italian; such indeed has been the care and attention I have used in compiling it, that I believe the present may be deemed *the only collection of the kind, that is totally free from the charge of licentiousness either in sentiment or expression.*

There are extant in England many books, the professed object of which is, to promote the study of the Italian tongue, but very few can be allowed to be well adapted for that purpose. Such is the unbounded variety of terms and expressions that enrich modern languages, and the Italian more than any other, and such the difficulty of discriminating the proper application of them, that (as I have clearly demonstrated in a memoir published in a *modern * periodical*

productions, called, the one "L'Amico de' Fanciulli, &c. accresciuto dal Francese, opera in 4 tomi (the 1st and 2d volumes only, by BUCCARELLI, are the subject of my review) pubblicata a spese del Signor GIORGIO ERNST, Londra, 8vo. 1788. (Hookham and Hooper;) and the other, "Tutti gli

ingegni non giungono a possederla, se cresciuti ed allevati non furono nel paese, ove si parla una lingua qualunque.

A questa verità sola è da attribuirsi la cagione, perchè uomini d'elevato ingegno in Inghilterra, come altrove, sono sì agevolmente tratti in abbaglio da taluni di que' mal periti precettori di lingue, che per eleganze san far passare i più solenni barbarismi, offrendoli al pubblico involuppati, starei per dire, nel richissimo manto di finissima carta, di scelti caratteri, e d'elegantissimi intagli, a così abbellirgli aiutati dall'amicizia de' grandi, che con altri meriti accidentali, o essenziali seppero guadagnarsi.

Martinelli, Baretti, Curioni, e Sastres varie opere pubblicarono per uso di chi studia l'Italiano, le quali sono per certo di barbarismi, e solecismi interamente spogliate; ma eglino scrissero sempre nella lingua de' moderni Italiani, e mai d'avvicinarsi tentarono a quella de' nostri migliori classici; quindi è che lo straniero dopo aver lette, e rilette le opere loro, trova un linguaggio affatto nuovo, ed un ostacolo insormontabile, se o il *Boccaccio*, o il *Villani*, o il *Bembo*, o il *Casa*, o il *Salviati*, o il *Varchi*, od infiniti altri illustri prosatori de' secoli XIV. e XV. di legger gli viene in talento.

Una CHIAVE, per così dire, dello stile di questi sublimi ingegni mancava allo studioso amatore dell'Italiana letteratura, e questa mi sono sforzato offerirgli nel mio libretto, ove l'antico stile si trova, in modo per avventura non isconvenevole, al moderno congiunto.

Ma di quel che di mio si trova in questo libro assai è detto; passiamo adesso a far parola, di quel che debbo ad altrui.

gli Epigrammi di Maziale, by GIUSPANIO GRACIA, in two vol. 8vo. vol. the 1st, 1782, by Scot, and vol. the 2d, Londra, 1791." works indeed very magnificent in their execution,

periodical work) this nicety cannot be acquired by the brightest genius, unless trained and nurtured in the very country where the language subsists.

It is owing to this, that men of talents in England, as well as in other countries, are deceived by some, who, too lightly assuming the task of preceptors, pass off the grossest barbarisms for beauties of style, ushering their productions into the world, decorated with the finest paper, chosen types, and elegant engravings; the expence of these trappings they are often enabled to undergo by the friendship of men of rank, which their other solid or accidental qualifications have procured them.

Martinelli, Baretto, Curioni, and Sastres, have published various works, for the use of the student in Italian, that are indeed entirely free from barbarous sollecisms; but as they always composed in the style that is now prevalent in Italy, and never attempted to come near that of our best classics, a foreigner, after perusing, over and over again, their works, would have a new language to encounter, and insuperable difficulties to contend with, when he comes to read such authors as *Boccaccio*, or *Villani*, or *Bembo*, or *Casa*, or *Salviati*, or *Varchi*, besides innumerable other eminent prose writers of the xivth and xvth centuries.

A KEY, if I may so express myself, to the style of these distinguished authors, was wanting to the English lover of Italian literature; and this KEY, I trust, he will find in my small work, in which the old and new styles are so intermixed as to answer the purpose intended.

Let these remarks suffice, with regard to my own share in the present publication; and let me next acknowledge

tion, yet containing nothing else but a very incorrect and barbarous diction: of the truth of which assertion I have there endeavoured, by a new method of criticism, to convince the foreign reader.

what

altrui. Adorna le finali pagine del mio volume la bellissima, e sublime CANZONE SULLA LIBERTA, attribuita al *Petrarca*, cui non aggiunge piccolo fregio l'elegantissima imitazione in versi Inglesi, che stalle a fronte, uscita dalla celebre penna d'un genio moderno, che con varie poetiche composizioni s'è distinto, alquanti anni sono, fra l'eto letterario Britanno. Comparve questa bella parafrasi col testo a fronte per la prima volta intorno a quel tempo, in cui la Francese Rivoluzione ebbe il suo principio, ed il poeta Inglese, (che nel numero de' miei amici contrar m'è gloria) con assai vagezza l'applicò a tal memorabilissimo evento. So, che si viddero amendue di nuovo alle stampe pochi mesi dopo nel *Mercurio Italiano*, ma sì nobili pezzi di poesia non sarà, che per soverchie ristampe noiosi divengano giammai.

Seguita un SONETTO scritto da penna vivente, che, fra l'infinito numero de' suoi Italiani contemporanei, il vero gusto di nostra letteratura quasi solo possiede. Ha esso per soggetto l'assai lagrimevole soppressione della famosa Accademia DELLA CRUSCA, che alquanti anni addietro avvenne per barbarissimo comando di barbaro Germanico despota. A questo mi venne pur fatto, pella cortesia d'un amico, porre di contro un' imitazione inglese, che più che bastante parmi a dare al lettore un'idea dello spirito di sì grand' originale.

Un SONETTO del *Petrarca*, colla sua versione, in cui a caso m'avvenni leggendo una non so qual Gazzetta Inglese, han riempito con grand' eleganza lo spazio dell' ultima pagina.

Dopo quanto di sopra ho detto intorno alla difficoltà di ben giudicare, e così di ben comporre in lingua straniera vivente, parmi inutile di qui avvertire il lettore, ch'io scrissi il mio TRATTAIO DI PRONUNZIA in Italiano, e che comunque siasi lo stile Inglese, in cui l'ho pubblicato, altra mano a ciò non ho porta, che l'ingegnarmi d'impiegar nella

what I am indebted for to others. Some of the concluding pages of my book, are embellished by a spirited and sublime ODE ON LIBERTY, attributed to *Petrarch*. Its value is greatly enhanced by the beautiful imitation that accompanies it in English verse, the production of a pen that has added to the stock of British poetry, a variety of compositions which hold a high rank in the estimation of his literary contemporaries. The imitation of this Ode first appeared about the time that the French Revolution took place, and the English Poet (whom it is my pride to class in the number of my friends) has most happily applied it to that great event. Though these pieces have already been printed together in the *Mercurio Italiano*, I am not under the smallest apprehension of my reader being dissatisfied at their appearance again in my work. Productions of this stamp never tire by repetition.

A SONNET is next added, written by a living author, who, amidst his numerous contemporaries, possesses, alas! almost alone a good taste for Italian literature. The subject of this Sonnet is the much to be lamented suppression of the famous academy DELLA CRUSCA, which took place some years ago by the harsh command of a rude German despot. Of this piece I am also enabled, by the kindness of a friend, to subjoin an imitation, which may be sufficient to give the English reader some idea of the spirit of the original.

One of *Petrarch's* SONNETS, with an English version, extracted from a periodical paper, completes my work.

After the strictures I have made on the great difficulty of forming a critical judgment of, and consequently of composing well in any foreign living language, it would be superfluous here to inform the reader, that I wrote my TREATISE ON PRONUNCIATION in Italian. With respect to the English translation in which it is here offered

to.

nella traduzione del mio manuscritto giovani Inglesi di classica educazione, sommamente amanti ed intelligenti della mia lingua: e così m' affido, che i miei pensieri saranno, se non con eleganza, almeno fedelmente renduti; il che senza dubbio è quel, che più si ricerca a render utile una qual si voglia didascalica opera.

Colui, che di ben disposto giudizio fornito sia, anzi che adirarsi, e disprezzar le mie fatiche per qualche asprezza, che nello stile Inglese rinvenir possa, si farà, spero, a considerare, ed in cuor compassionerà l' infelice situazione d' un autore, che per esser utile alla maggior parte, rinunzia a quella natural compiacenza d' aggiugner alle sue produzioni alcun fregio, pubblicandole nelle sua lingua materna, ed a mercenario traduttor le affida, il quale, per quanto intendentissimo sia della lingua, che intraprende a tradurre, merito o gloria non potendo aspettarne, scrive come la penna getta, senza punto curarsi di quelle leggiadrie, e vaghezze proprie della lingua in cui traduce; e ciò vie più agevolmente fa, se chi l' impiega non può giudicarne.

Intorno poi all' Inglese, che la mia RACCOLTA d' *Aneddoti* accompagna, egli è tale, quale l' ho trovato in que' libri, da cui, come dissi di sopra, quasi tutti gli ho presi; e l' erudito volume di sì fatto genere pubblicato dal Signor *Petit Andrews*, me ne ha fornita la maggior parte. Le poche pagine, che d' originale v' ho inserite, furon da un mio grand' amico Inglese tradotte, cui, fra mille sue letterarie applicazioni, lo studio delle Italiche lettere è il prediletto, e più d' ogni altro soavissimo.



to the public, I have made it my business to employ upon it, young men of this country of classical education, who have a relish for my language, and are sufficiently conversant with it. I trust, therefore, that my thoughts will, at least, be faithfully exhibited (though elegance of style should be wanting) and this is certainly the most important point in a didactic work.

I trust with confidence, that the ingenuous critic, instead of being displeased with, and rejecting my work, on account of some occasional asperities that may occur in the English of my Treatise, will rather be inclined to commiserate the unfortunate situation of an author, who, to be useful to a greater portion of readers, sacrifices his natural passion for embellishing, in some degree, his own productions, by publishing them in his own native tongue, and trusts them to a mercenary translator, who, however he may be skilled in the tongue he undertakes to translate, yet, being unable to hope for glory or applause from the public, suffers his pen to flow without restraint, neglecting the beauties and ornaments peculiar to the language into which he translates; and does so the more securely, when his employer cannot judge of his style.

With regard to the English part of my COLLECTION, it stands as I found it in the books that supplied me (as I before mentioned,) with almost all my *Anecdotes*. A great part of them are extracted from the ingenious volumes published by *Petit Andrews*. The few pages that I have inserted of my own were translated by one of my English friends, who entertains an extreme predilection for the language and literature of Italy.



A COPIOUS AND CRITICAL
T R E A T I S E
ON
THE PRONUNCIATION
OF
THE ITALIAN TONGUE.

INTRODUCTION.

I AM clearly of opinion, that whoever undertakes to write upon any didactic subject ought first to inform the reader of the precise force and signification which he means to assign, at least to the most important of those technical terms of which he avails himself, in the developement of the subject that he undertakes to treat.

As therefore this is intended as a Treatise on the Pronunciation of the Italian Language, it appears to me necessary, to prefix to it a clear and distinct idea of those terms that belong to the art of pronunciation, which, although generally known, have had such various significations assigned to them by different grammarians, that were I to avoid explaining the sense in which I mean each of them to be understood, I should, perhaps, not without reason, have cause to believe that what I am about to say would appear to many obscure or absurd.

* b.

Moreover,

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Moreover, besides those terms which belong indifferently to every treatise of pronunciation, whatever be the language, I have been constrained to adopt some others, which perhaps either agree with but few languages, or with the Italian alone; whence I am induced to think, that the following *Definitions* will not be considered by the candid reader as irrelevant to the present design.

And as it is the proper character of a definition merely to state what a thing is, and never why it is so, and not otherwise; hence, to fulfil my first intention of writing a complete treatise of pronunciation, I have found it necessary to subjoin copious *Observations* and *Notes*. Neither am I ignorant that I shall appear too prolix to many; but as the present work is merely intended for those readers, who, already somewhat versed in grammatical studies; attend with pleasure to more minute discussions of such subjects: to them I was of opinion that it would not be displeasing to devote with me some portion of time, for the making of rational inquiries and curious researches into this interesting branch of philology.

Those who consider this occupation as unimportant, and those who cannot read this treatise with advantage, from a want of that previous grammatical information, which it is necessary to suppose in him who undertakes to peruse it, may pass over all these pages, and by attentively considering the *Table of the Elements of the Italian Language*, inserted at p. xxviii. and the *Explanation of the characters and accents employed in this book* (which are printed at the back of the *Table*) may pronounce the Italian equally well, and read

read it accurately, if that be all they wish. And if ever they should be desirous of understanding any particular part of what I am about to say, the copious alphabetical *Index* hereto annexed, will clearly and easily point out any minute part whatever of my labours. But let us begin.

P A R T I.

DEFINITIONS.

I. ELEMENT. (*Ital. Elemento.*)

1. **E**VERY simple and indivisible sound of the human voice formed in speaking, and which is modified by a single and distinct articulation of some parts of the mouth whence it issues, is called *element*.

OBSERVATIONS.

2. *A simple and indivisible sound of the human voice, &c.* is by grammarians not improperly called an *element*; because such sounds are the primitive parts of which every language is composed, as every physical body is of those pure and common principles which philosophers likewise call *elements*.

3. We said *modified by a single and distinct articulation*, because all those sounds of the human voice which are *instrumental to speech*, and which are called *elements*, are not *simple sounds*, which are formed before they reach the mouth (1); but
being

(1) Every time we expel air from the lungs through the trachea with force, the parts of the larynx form the voice, and according to the position or articulation of them, it becomes grave, acute, strong, weak, &c. And although it
b. 2. appears

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being obliged, as is said in the definition, *to issue from the mouth*, they must naturally receive some *modification* from the articulations or motions of its parts. Nay, the variety of these modifications is the sole cause of the multiplicity of sounds of which different languages are composed; but if these sounds, instead of being clear and *distinct*, are confused and obscure, they are not called *elements*, because they are not proper for speech.

4. Neither should I here omit to observe, that by the *mouth* I understand *that cavity of the human head, whose longest diameter begins exactly at the larynx, or extremity of the trachea, or windpipe, and proceeds to the exterior of the lips*, and whose parts consist not only of the palate, the tongue, the teeth, and the lips, but likewise (2) of the uvula, the tonsils (3), and the two internal cavities of

appears that some respectable modern grammarians, as *Brauxée*, *Harduin*, and *Girard* (see *Beauxée Gram. Gen. liv. i. ch. i.*) were unacquainted with this not less true than important principle, (since they considered the *vocal elements* as pure and simple sounds;) yet there are many ancient authors who give us reason to think, that they were in possession of this truth. *Lucretius* says (lib. iv.)—*Præterradit enim vox fauces sæpè, facitque Asperiora foris gradiens arteria clamor.*—And *Cicero* (*De Nat. Deor. l. ii.*) *Primum enim a pulmonibus arteria usque ad os intimum pertinet, per quam vox, principium a mente ducens, percipitur, et funditur.* *Father Lami*, in his *Art de Parler* (liv. i. ch. i. § 1.), likewise excellently explains this theory: and the celebrated *British Aristotle* (*Hermes, b. iii. c. 2.*) cites a passage of *Ammonius*, by which it appears, that even that ancient grammarian was not ignorant of what is above said.

(2) The *uvula*, that round long and spungy body, which hangs from the back part of the palate, nearly over the larynx, certainly contributes to form the letter R with the French, when they speak *gras*; and the Poles and the Russians, in their respective languages, make great use of this organ.

(3) The two *tonsils*, which are situated one on each side of the uvula, may sometimes contribute with it to form elementary sounds, as they are susceptible of being touched by the base of the tongue.

the

the nose (4); which parts, on being touched by the base of the tongue, on affording in part a passage to the voice, or by occasioning a reverberation of it, may contribute to form elementary sounds.

5. Neither, after what hath been said, can the following important principle appear strange or difficult to any one. That every *element of any language whatever is formed by the voice modified by a single clear and distinct articulation, which may be produced by two or more of those parts situated between the extremity of the larynx and the summit of the nose in the cavity of the mouth* (5).

II. LETTERS OR ELEMENTS OF WRITING.

(Ital. *Lettere*, or *Elementi della Scrittura*.)

6. Letters are those signs or characters of which writing is generally composed, whereby the various sounds of languages are represented to our minds through the medium of our sight.

OBSERVATIONS.

7. I called letters *elements of writing*, and not simply *elements*, as some grammarians have done, because, (as we learn from experience, that in several languages the same letter sometimes represents different elementary sounds in different syllables and words, and sometimes various combinations are formed of them to represent single elements) I have been desirous thus to hint to the reader that it must not be supposed that no other difference exists between the elements of writing or

(4) These cavities or foramina, which take their rise behind the root of the uvula, and proceed to unite with those of the nostrils, by leaving in part a passage to the voice, contribute to the formation of those sounds called *nasal vowels*, so frequent in the French language. See the curious and excellent Treatise of *La Prosodie Française*, by M. D'Olivet, (Art. iii. No. 6.)

(5) M. l'Abbé D'Olivet ingeniously calls the space occupied by those parts, which by their articulations form elements, *le canal de la parole*.

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speech, than that the former represent the primitive sounds of a language to the eye, and the latter to the ear : for the variety of sounds constitutes the number of elements of speech, but caprice alone, in the writing of a language, constitutes the number of signs appointed to represent them ; neither do their number correspond in any of the modern European languages with which I am acquainted (6). If therefore letters be considered as the primitive component parts of *writing*, they may be properly called the *elements of it* ; but if only as representatives of the elements of a language, such name is improperly given to them.

8. It was besides said, that *writing is generally composed of letters*, but not *always*, because the Chinese, like the antient Egyptians, retain the method of representing by ingenious hieroglyphics, not the sounds, but the things themselves, which method has its advantages ; and if we consider the imperfection of the European alphabets, we probably shall not so readily condemn them as is generally done (7).

(6) In fact, let us read those treatises on pronunciation (if we cannot otherwise acquire the experience of it), which are to be found in the grammars of every modern language, and we shall see that they labour not only to explain the sound of each letter, but likewise to lay down rules whereby we may know when the same letter ought to be pronounced one way, and when another. And with respect to the dead languages, Mr. *Richard Payne Knight* assures us (See an Analytical Essay on the Greek Alphabet, p. 17.) that the Greek Alphabet was made for the Greek language, and not the language for the Alphabet ; but we cannot say the same of the Latin, if we give credit to *Quintilian*, (Inst. Orat. l. i. c. 4.) and to *Priscian*, (lib. i. de Litera,) who assure us of the insufficiency of the Latin Alphabet.

(7) Bishop *Wilkins*, (Real Character, &c.) in the last century, published a much more simple method than that of the Egyptians and the Chinese, of writing a language hieroglyphically ; but his philosophical and ingenious speculations are miserably buried in an almost profound oblivion.

III. AL

III. ALPHABET. (Ital. *Abbicci*.)

9. The set of letters used in writing any language is called an *Alphabet*.

OBSERVATIONS.

10. The Alphabet is so called from the two first Greek letters, *alpha, beta*; and the Italians most commonly call it *Abbicci*, from their three first letters. (See *La Crusca*, under the article *Alfabeto*). (8).

IV. VOWELS. (Ital. *Vocali*.)

11. Those elements which are produced by the various configurations and openings of the mouth and its organs are called *Vowels*.

V. CONSONANTS. (Ital. *Consonanti*.)

12. Those elements which are produced by the various contacts of the organs of the mouth are called *Consonants*.

(8) These words of the Academicians shew how ridiculous that rule in the grammars for teaching the Italian language to Frenchmen and Englishmen is, which directs the letters of the alphabet to be pronounced *a, be, ce, (ab, bai, cbai)*, &c. like the Roman pedants, and not *a, bi, ci, (ab, bee, cbee)*. In confirmation of which, passages might be produced without end; but I shall confine myself to the following ones from the *Decamerone* (G. 6. N. 5.) *Egli crederebbe, che voi sapeste l' a, bi, ci*—and (G. 8. N. 9.) *che voi non appariste mica l' a, bi, ci*: which passages being thus written in the precious MSS. of *Mannelli*, are sanctioned by incontrovertible authority. See *Salviati*, in his *Avvertimenti della Lingua*, (vol. i. lib. 3. cap. 1. partic. II.) Now, if to such testimonies the reader be willing to admit mine, protesting, that by no nurse, schoolmaster, or sensible man, I ever heard them pronounced *a, be, ce*, he may readily infer that from the time of *Boccaccio* to the present day, the letters of our alphabet have always been pronounced by the greatest part of the Italians, *a, bi, ci*, and the alphabet itself even called *abbicci*.

OBSER-

OBSERVATIONS.

13. It was above explained (No. 3.) how every element consists of a simple sound, modified by some articulation of the parts of the mouth (9). To understand this and the preceding definition, it will be sufficient to observe a general division under which the articulations of the organs of the mouth are susceptible of being ranged. We can articulate so that no contact may take place among the organs; or, on the contrary, so that two or more may come into contact in articulating. The elements produced by the former mode of articulating are called *vowels*, those by the latter mode *consonants* (10).

14. Neither are these names adopted without reason, because the articulations of the first sort leave to the voice so free a passage, that the elements thereby formed are properly called *vowels*, being, says *Harris*, *so eminently vocal and easy to be pronounced of themselves alone*. To which it may not be improper to add, that we may continue the sound of each so long without forming new articulations, as it is permitted to prolong the sound of the voice itself (11); whereas the other kind of articulations modify the voice more strongly.

(9) It is here proper to keep in mind with what extension of signification the word *mouth* ought to be taken when speaking of pronunciation. Vid. No. 4.

(10) This judicious division and character of the elements I have taken from the not enough extolled *Harris*, (*Hermes*, b. iii. ch. 2.) who, by way of proof, adduces several passages from various illustrious Greek and Latin authors. *Harris* has treated grammatical subjects more philosophically than any other author, without having fallen into considerable mistakes. What heaps of nonsense have not been written by a crowd of grammarians, as well upon several other subjects, as upon this most important one!

(11) This is so true, that *Restaut*, in his *French Grammar*, has erroneously believed that in this consisted the distinctive character of vowels, and not in that which we have above laid down, according to the best grammarians.

ly, and those contacts not being able by themselves to produce any thing but silence (12), *they sound*, says the same author, *always in company with some auxiliary vowel* (13).

VI. ASPIRATION. (Ital. *Aspirazione*.)

15. Aspiration is that modification given to vowels by an accelerated expiration of air, that while we pronounce them, flowing in great abundance towards the larynx, has its passage in part suppressed in the throat.

VII. NASALITY *. (Ital. *Nasalità*).

16. Nasality is another modification which is given to vowels whenever, in pronouncing them,

(12) Here it is necessary to take notice, that in forming some contacts we leave a breathing-hole to the voice, whence results a species of indistinct vowel, as will be explained in the following note; and thus the sound of such consonants may be continued without multiplying the articulations; such, for example, are the letters *S*, *R*, *Z*, the English *sh*, and others. This observation has escaped even the most acute grammarians; but if the reader will make the experiment without prejudice, he will most clearly perceive the truth of what is here said.

(13) The least vowel, which necessarily joins with every consonant, is an obscure sound, which the Hebrews call *sheva*, the French *e muet*, and the English *e silent*. Whenever several consonants are joined together either in the middle or at the end of a word, from the definition given of consonants, and from what is said above upon the subject, it is clear that this *sheva* is inevitable, although never written by the Italian grammarians, and but rarely by the French and the English. This *sheva* is particularly heard whenever, without pronouncing any of the more sonorous vowels, the organs of speech being kept fixed, we prolong the pronunciation of some consonants, as the *S*, *R*, *Z*, &c. -See the preceding note.

* The reader will doubtless readily excuse the above terms, which have been adopted to express the abstract of the adjective *nasal*, in which we have followed the example of *l'Abbe d'Oliver*, who, to express the same idea, has coined the word *nasalité*.

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we contrive to make a part of the air that forms their sound mount to the nose, and resound therein.

OBSERVATIONS.

17. In these two modifications given to vowels, no contact of the organs takes place, they cannot therefore be called consonants, as, whatever others say of them, I clearly think, with the best grammarians (14). Besides that the definitions of them are sufficiently clear, the names are so expressive, and their signification so known, that there is no necessity for enlarging upon the subject.

18. If we recollect what M. d'Olivet calls *le canal de la parole* (see Note 5), we shall easily see that the modification added to the vowels, by obstructing in some measure the passage of the air at the inferior extremity of the said canal is what we call *aspiration*; and that the other modification, whereby we send it in part up to the superior extremity of the said canal, constitutes what we call *nasality*. It will manifestly appear that these operations are produced by an effort, and for that reason are displeasing, since both take place far from the mouth*, the most natural seat of speech being the centre of its canal. Happy the Italian who, when he pronounces his language with purity, is divested of these two modifications (15).

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(14) Messrs. Dangeau, Beauzée, Fromant, and others consider the nasality and the aspiration as consonants; but the reason of this erroneous opinion is, their not agreeing with those principles about vowels and consonants which we have above laid down, upon the authority of the best grammarians.

(15) The Latins had the aspiration, which was marked by the letter H, as by the French and the English. Mr. Duclos, in his learned and useful Commentary to the General

* The word *mouth* is here to be taken as commonly understood, and not as explained, No. 4.

In these two definitions, and few observations, I have meant to give concisely the opinions of *M. D'Olivet*. Whoever is desirous of further information on the subject may consult No. VI. of his incomparable *Traité de la Prosodie Française*.

VIII. LIQUIDS. (Ital. *Liquide*.)

19. The consonants L, M, N, R, are called liquids, because their sounds are extremely soft, and liquid, whence they easily join with other consonants.

IX. SEMIVOWELS. (Ital. *Semivocali*.)

20. The liquids, together with the F and the S, are called semivowels, because their sounds may be continued without repeating the articulation, almost like those of vowels.

X. MUTES. (Ital. *Mutele*.)

21. All the other consonants which are pronounced with much force, and which give no sound without a subsequent vowel, are called mutes.

OBSERVATIONS.

22. It is easy to perceive that in ours, and in the Latin grammars, the terms liquids, semivowels, and mutes, are improperly applied to some consonants, as *Priscian* (lib. i. *de Litera*), observes, because the above-mentioned terms are certainly significant of the qualities expressed in the

Grammar of *Port Royal*, (chap. i.) proves, that they had also some nasal vowels, which they represented by the letter M. *M. Fourmont*, the elder, in his *Grammatica Sinica* (lib. i. sect. 1. art. 2.) assures us that *nasality* is not less frequent in China than in France.

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above definitions; but were we to examine the nature of every consonant, we should see that some liquids or semivowels ought to be termed mutes, and some of the mutes liquids or semivowels. The use of these terms will save many words to those who undertake to treat of pronunciation; for which reason I have defined them; but the brevity necessary to this Treatise prevents me from enlarging further upon the subject.

23. With respect to what is said of the semivowels, *that their sound may be continued like that of vowels*, whoever will try the experiment on some of them, as R or S, will find what I have said to be true, and that the only difference between the vowels and the true semivowels is, that the former do not cause a contact of the parts of the mouth, and sound of themselves; and the latter cause a contact, and although sounded with continuance, it is always with a vowel, or at least with that vowel which, we above said, was called by the Hebrews *sheva*. (See the Notes 11 and 12.) Now if such qualities were possessed by each of them, with how much more propriety might they be called semi-vowels!

24. I shall here close my observations by just hinting, that *Priscian* and the modern grammarians ridiculously say that the semivowels are so styled from the names by which they are called in the alphabet beginning with vowels, as if the difference of things and species consisted not in their different natures and qualities, but only in the difference of their names.

XI. SYLLABLE. (Ital. *Sillaba*.)

25. A syllable is a collection of several elements pronounced at a single impulse of the breath.

OBSERV-

OBSERVATIONS.

26. We said *a collection of several elements*, because the greater number of syllables are so, and because the term coming from the Greek word *syllambanô* (to comprehend, or contain) convey such an idea; but custom has so ordained, that since it sometimes happens, that a single vowel is pronounced with *a single impulse of the breath*, even to such a one the name of syllable is applied, which, however, is impossible to happen to a single consonant, as, from the nature of it, is easy to conjecture, (see No. 14.): and consequently, wherever a consonant is found, there the syllable must be composed of at least *two elements*, one a consonant, and the other a vowel.

27. What therefore may be inferred as most extraordinary in this definition is, that *more than two elements* indiscriminately taken, may be pronounced *at a single impulse of the breath*. For, if we speak of vowels, they are pronounced in such a manner, (No. 14.) as that several of them may be united together: but to say that often several consonants constitute a single syllable, should appear to us a paradox. If a contact of the organs, either produces silence, or obstructs in part the passage of the voice, and every consonant forms a contact, (see No. 14. and Notes 12. & 13.) in the utterance of each of them, the breath must be interrupted, and then renewed; nor can we possibly prevent a *sheva*, or any more sonorous vowel being always sounded along with, or after each consonant, as above stated (See No. 14. and No. 13.) Nevertheless, the first three letters of the Latin words *Cte-siphon*, *Pto-lomeus*, and the complete English words *wouldst*, *couldst* (16), we hear called syllables by every one.

28. To (16) The examples here produced are the more remarkably difficult to pronounce, as in them not only consonants

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28. To reconcile this extraordinary acceptance with the unalterable nature of the true syllable, *M. Duclos* (Rem. sur la Gram. Gen. I. 3.) and after him, *M. de Beauzée* (Gram. Gén. et Raison.) divide the syllables into *physical syllables*, and *artificial syllables*, placing under the former term those syllables which, according to the principles of sound reasoning, deserve to be considered as such; that is, those that are composed either of a vowel, or a diphthong, &c. or of a single consonant followed by a vowel, or diphthong, &c.; and under the latter, all others which caprice has been pleased to call so, although none of them are any more than *an energetic pronunciation of several physical syllables*.

XII. DIPHTHONG, TRIPHTHONG, QUADRIPTHONG. (Ital. *Dittongo*, *Trittongo*, *Quadriltongo*.)

29. When two, three, or four vowels are each pronounced in the same syllable, they are so called.

OBSERVATIONS.

30. We said above, at No. 27. that several vowels might easily be pronounced together; and this definition would not require a further elucidation, were it not to inform the reader, that the above-mentioned words being compounded of the Greek numerals *dis* (*twice*), *tris* (*thrice*), and the Latin *quater* (*four times*), and of the other Greek word *phthóggos* (*sound*), they become determined by the number of the sounds, and not by the num-

but mute consonants, come one after another, and are to be pronounced in one syllable. If, at least, such strange syllables were found only compounded of liquids or semi-vowels, they would be sounded much less harshly, since those consonants are very smooth. See Nrs. 19, 20, 21, 22.

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ber of the letters (17) with which they are written; hence it appears strange that the terms *diphthongs*, *triphthongs*, &c. should be given by some to two or three letters which represent but one vocal sound, as *ai*, for example, which in English expresses the simple sound of the French *e*; or *eau*, which in the word *beau* expresses no more than a single *o*: such assemblage of letters ought rather to be called *compound vowels*, or at least *improper diphthongs*, or, as *Chambaud* very properly calls them, *orthographical diphthongs*; because, as we have shewn, a *diphthong* consists of two vowels, a *triphthong* of three, and a *quadriphthong* of four, pronounced at a single impulse of the voice, forming a single syllable, or a part of it, if some consonants (18) are to be pronounced with them at the same time.

(17) The Russians write some diphthongs with a single character or letter, and the English have a diphthong in the letters *I* and *U*, whenever they pronounce them, as in the words *mine* and *union*. See Walker's *Principles of English Pronunciation*, which precede his great English Dictionary in quarto, No. 105. And for the same reason the French interjection *ouais* is a diphthong, although written with four letters, since only the two sounds of the Italian *u* and *e* are heard in pronouncing it.

(18) If however we rightly consider the manner in which many vowels may be pronounced together with a single impulse of the breath, we shall find that we shall be unable to pronounce more than two without an unpleasing hiatus. Hence it is, that in few languages are true triphthongs and quadriphthongs to be found: these are certainly not wanting in the Italian, although in much less number than some are induced to believe, as we shall see in its proper place.

XIII. MONOSYLLABLE, DISSYLLABLE, TRISSYLLABLE, POLYSYLLABLE. (Ital. *Mono-sillabo, Dissillabo, Trissillabo, Polisillabo.*)

31. If a word consists of one syllable, it is called Monosyllable; if of two, Dissyllable; if of three, Trissyllable (19); and if of many, Polysyllable.

OBSERVATIONS.

32. If we analyse the terms above defined, by tracing them to their Greek origins, we shall clearly see that they contain by ellipsis the above definitions, each of them ending with the word *syllable*, explained in Nrs. 25, 26. and beginning with one of these Greek words *mónos* (once,) *dis* (twice), *tris* (thrice), and *pollú* (many times); by which the variations in their signification are formed: but all this is so clear, that it would be superfluous to say any more upon the subject.

XIV. ACCENT. (Ital. *Accento.*)

33. I call *accent* that superior stress of the voice on one of the syllables of any word.

OBSERVATIONS.

34. The word *accent* is derived from the two Latin ones *ad cantum*, as it has been introduced into languages to give them a singing or melody, by diversifying the sound of the vowels, lengthening and shortening, depressing and elevating their sounds, and giving to them an infinite variety of inflections (20). The accent having so many and so different functions to fulfil, the most accurate

(19) Trissyllables are sometimes, by grammarians, comprised in the generical name of polysyllables, as well as the words of four syllables, specified sometimes with the term *quadrisyllable*.

(20) If such are the properties of accent, it is easy to see that they are not acquired to the voice by the variety of the articulations of the mouth and its parts, but by the larynx, which is the organ that not only forms the voice itself, but gives it the qualities here indicated under the term *accent*. See Note 1.

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grammarians have made several divisions of it, giving to it various adjuncts so as to indicate its respective qualities: hence we meet with the terms *oratorical* or *pathetic accent*, *musical*, *national*, or *provincial accent*, &c. but it certainly is not incumbent upon him who writes a simple treatise on grammatical pronunciation to explain particularly each of these accents, they properly belonging to the art of oratory, music, or declamation; it therefore is not my duty to enlarge upon them.

35. That accent which deserves some notice in this place is called by some the *grammatical accent*, by others the *syllabical*, and by M. d'Olivet *prosodique* (21): it has been thus defined; *a collection of several inflections, which serve to elevate the tone of the voice in some syllables, and to depress it in others*. Now, it appears to me superfluous to demonstrate the degree of importance of this accent, as every one may easily experience in every language, that if we fall into errors in the use of it, confusion and ambiguity will be the consequence.

36. Rather than be diffuse upon this subject, I wish to present to my readers an observation which I believe to be wholly mine. This is my assumption: *the grammatical, or syllabical accent is inevitable in every language which has words compounded of more than one syllable*, because how

(21) From this adjunct given to the syllabic accent by M. d'Olivet, we may readily infer, that, according to him, the *accent* and *prosody* were different; and upon attentively consulting his work we may know that he believed the accent to be a part of prosody; but if we refer to the origin of these words, the common error of many grammarians will be apparent, neither shall we be able to doubt that *prosody* does not signify in Greek what *accent* signifies in Latin. The preposition *pros*, and the noun *ôdè* literally signify *ad cantum*, which exactly agrees with what we said of the origin of the word *accent*, No. 34.

otherwise shall we be able to make any person, who listens to us, understand that several syllables are not several monosyllables, or dissyllables, &c. but one polysyllable, whenever some of them separately taken might have a signification, and form words (which we may often observe to happen) in the language which we speak? Every syllable constraining us to renew our breath, (No. 26. and 27.) obliges us to make a pause often even greater than that which we make between one word and another (22). How, for example, can we distinguish, except by the accent, whilst we are speaking, whether in pronouncing the syllables *in, su, pe, ra, bi, le*, we mean a single word *insuperabile* (*insuperable*), or the four following words *in, su, pera, bile*, or these *in, supera, bile, &c.*? Now, in pronouncing this word, I gradually raise the voice on each syllable, to *rá*, and then begin to lower it in pronouncing the following *bi*, and lowering it still more in the last syllable *le*; thus if we would write the syllables of this word so as to shew the degree of elevation of the voice in each of them, we ought to dispose

in *su* *pe* *rá* *bi* *le*

them as follows: *in*

Now, is it not obvious that such an arrangement of syllables produces the idea of connection, and shews us with certainty that they have a mutual and close dependence upon each other? But it may be objected to me, that in pronouncing some polysyllables the tone of the voice increases only


(22) How many words terminate in consonants either naturally, or by retrenchment, which, being situated near others beginning with a vowel, require to be pronounced altogether? nor do we place between them any interval whatever, the initial vowel of the second word sounding with the final consonants of the preceding word, as if they made but one syllable together.

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from syllable to syllable, the loudest being the last; and it only lowers in others, the first being the loudest, as in *servitù* (*slavery*), and *pàscola* (*pasture*), which, if we would write after the manner above adopted, their syllables would be thus

arranged: *ser* *vi* *tu* *pa* *sci* *la*. But to what does this amount? A connection or harmony is not

less clear between points thus disposed

than between these . or these . all of them preserving a proportionate gradation. But if every syllable were pronounced with the same elevation of voice, they ought to be considered as so many points thus placed . . . ; and these certainly do not give any clear idea of their connection or harmony, being like the above equidistant, but in one and the same horizontal line; for which reason nothing determines me to consider them as united rather than separate. As a proof of the truth of my reasoning, let us refer to music. If a composer wants to shew to the musician that several notes disposed upon the same line, are to be closely united together, he is obliged to place over them this mark of conjunction ; but if the notes are written with gradations on diffe-

rent lines, either thus . or . or . that sign of connection is not used, and their reciprocal dependence is obvious merely from their position.

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position. Now, I am of opinion that it thus happens in speaking, in which no sign of connection can exist between the syllables, except a gradual elevation or depression of the voice, which separates and distinguishes the words very clearly from each other. But let us return to the subject from which we have wandered.

37. Although the accent mentioned and defined at No. 35. be precisely that of which we ought to speak in treating of pronunciation, in our definition No. 33. we limited its extension to that *superior stress*, or highest tone of the voice, which is heard on one syllable of every dissyllable or polysyllable (23); because, as it is impossible to give minute rules with respect to the gradation of sound in every syllable, it is necessary to rely upon the judgment of the ear; and it will be sufficient to determine by rules upon what syllable of every word the highest tone of the voice should fall, which, as the most important, is generally considered by grammarians, by way of excellence, as the *accent*.

XV. The

(23) Others call this accent *emphasis*; but we see, from the Greek words *en* and *phasis*, that is to say, *ad dictionem* (i. e. *constituendam*) forming the *dictio*, that this term more properly expresses what is above called the *oratorical accent*, than the *grammatical accent*. — *Salviati*, with many others, makes this accent consist in a *greater pause* rather than a *higher tone* of voice; but to make a long pause in pronouncing the syllable that has such accent, will easily appear in many instances impossible to any person whatever; and that by the laws of harmony themselves. Because, whenever the accent is on the first or second syllable of a long polysyllable, it is necessary to employ too much voice in the pronunciation of the subsequent syllables to have leisure to stop long on the first or second, without a disagreeable exertion. The same, with little variation, may be said of those words which have the accent upon the last syllable. In short, it is easy to conjecture, that if this accent consisted in a *great pause*, many

XV. The ACUTE ACCENT ['], the GRAVE ['], and the CIRCUMFLEX [^]. (Ital. *Accento acuto, grave, e circonflesso*.)

38. Three signs are occasionally used in writing; called the *acute*, the *grave*, and the *circumflex*: the first is calculated to point out an elevation of the voice; the second, a falling of it; and the third, both these two modulations, which it is proper to give to syllables.

OBSERVATIONS.

39. If with respect to these accents, we had retained the practice of the Greeks (24), from whom we have taken them, almost every syllable would have its respective accent, and would indicate the different powers of the *syllabic* or *prosodial* accent, according to what we said in the definition, and according to what they seem well calculated to express, if we attend to their forms (25); but, whoever is acquainted with the French, will find that these accents in that language represent not the variation of the tone of the voice, but either the difference of some articulate vocal sounds, or their quantity; and in a more convenient place we shall see what is the power of them in the Italian language.

polysyllabic words would not have it, and many others would; besides, all the principles above laid down would be overturned: but the contrary of this we manifestly gather from experience.

(24) The Greeks, in their writings, marked the smallest variations of the tone of the voice by their numerous accents on the vowels.

(25) In fact, a line ascending thus [^], would easily indicate the raising of the voice; as this descending one ['] the falling of it; and over those syllables, in the pronouncing of which the voice rises and falls, it would be proper to place this sign [^] composed of the two above mentioned.

XVI. QUANTITY, OR PROSODY. (Ital. *Quantità*, or *Prosodia*.)

40. That greater or lesser space of time which is employed in the pronunciation of syllables, is called their *quantity*.

OBSERVATIONS.

41. The organs of the larynx not only give to the voice its essence, and its divers tones of elevation, but they also enable us to prolong any sound as long as the lungs have air to expel, provided the mouth or its parts do not obstruct the passage of it. Hence it is, as every one may very easily observe, that some syllables in speaking are properly called *short*, in consideration of the excessive quickness with which we pronounce them; and others, *long*, since, if we compare the time employed in pronouncing them, we shall find it of a duration double to that of a short syllable (26): and this is what the grammarians mean by the *quantity of a syllable*.

42. It is not uncommon to hear the *quantity of syllables* called *prosody*; but, on referring to the Note 21, this will manifestly appear to be a glaring misapplication of the term; besides, the most accurate grammarians agree with the above definition and denomination.

(26) The most refined ears have observed, that in polysyllables, some syllables are of an intermediate length between the short and the long, and call them *doubtful*. See *M. d'Olivet* among others. In English the length or shortness of a syllable is very obvious, and often changes the sense of it. In French, their verses could not exist without prosody, if we may be allowed to say so, or all their beauty would vanish; but in Italian, we shall have occasion to observe, the prosody is certain and easy; nature teaches it without the necessity of much study, as is indispensable in the languages above mentioned.

XVII. Words TRONCHE, ANDANTI, SDRUC-
CIOLE. (Eng. *Retrenched, easy, sliding.*)

43. The Tuscan poets and grammarians call those words *tronche* which have the accent on the last vowel of the syllable; *andanti*, those which have it on the penultima; and *sdrucchiole*, all those which are neither *tronche* nor *andanti*.

OBSERVATIONS.

44. These terms are of themselves very expressive; *tronche*, because, as we shall see elsewhere, it is in consequence of a retrenchment of either a syllable or a letter that the Italian words have the accent on their last vowel; *andanti*, because the accent upon the penultima is the most easy to pronounce, and goes of itself, if the expression may be allowed; *sdrucchiole*, because the voice, on finding itself at its highest pitch, when several syllables of a word remain to be pronounced, glides quickly through them.

PART II.

ARTICLE I.

Of the ITALIAN LETTERS.

45. THE Italian language, according to the modern orthography (27), is written with the following twenty-two characters, or letters: *a, b, c, d, e, f, g, h, i, j, l, m, n, o, p, q, r, s, t, u, v, z*; which by authors of the greatest reputation, and by the Tuscans, are thus called: *a, bi, ci, di, e, effe, gi, acca, i, j lungo, elle, emme, enne, o, pi,*

(27) We said according to the modern orthography, because the K, X, and Y appeared in the writings of antient authors, particularly before the invention of printing, but the moderns have substituted the C or CH for the K; the

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pi, cu, erre, esse, ti, u, vu, zeta : (Eng. *ab, bee, chee, dee, ay, effay, gee, accab, ee, ee loongo, ellay, emmay, ennay, o, pee, koo, erray, essay, ti, oo, woo, dsaitab*) : *b, c, d, g, i, j, o, p, q, t, u, v*, are considered as of the masculine gender, and the other ten, *a, e, f, h, l, m, n, r, s, z*, as of the feminine.

46. With these letters the Italians write all their elements, which we shall see amount to thirty ; so that not only some of these letters taken singly, represent sometimes one element, and sometimes another ; but in some instances two of them join together to represent a single element.

47. The *H* alone expresses no element by itself, but only when united to *C* or *G*, contributes with the one or the other to the representation of a single element, as we shall see hereafter : hence by some grammarians it is called *mezza lettera* (*half letter*.)

48. It will not be improper here to observe, that no letter in Italian is pronounced in more than two ways ; and that according to good grammarians (28), the six letters *a, e, i, j, o, u*, are called *vowels*, because they represent vocal elements, and all the others, for a similar reason, *consonants*.

the *S* or *SS* for the *X*, and the *I* for the *Y*, which although sometimes preferred in the writing of Latin or barbarous words, do not deserve to be reckoned among the Tuscan Letters. And, on the contrary, some moderns diminish the number of the letters, by considering the *I* and the *J* *lungo* as but one letter, and also apparently the *U* and the *V* ; but as the use of these letters is remarkably different, as we shall see, and as their forms somewhat vary, I do not understand why they should not be considered as different letters.

(28) The greatest number of grammarians, but in fact swayed by a very false opinion, as in its proper place will be clearly shewn, rank the *J* *lungo* among the consonants. *Salviati* and *Norcbiati*, followed by the Academy *della Crusca*, do not indeed fall into such a gross mistake : but this is not a convenient place to enter into such a subject.

49. Every

49. Every time that a consonant is doubled in writing, it forms but a single sound, though much stronger than when single, which we shall more clearly explain when we speak of syllables. A consonant may be doubled only when preceded by a vowel, and followed by another, or by an L or R (29).

50. Hence, we may infer, that as in the words of every other language, so in those of the Italian, one consonant is sometimes found joined to a different one (30), in which case some syllables become *artificial* (see No. 28.); but with how much reserve that is done in the Italian, not to spoil the harmony of speech, it is very easy for any person to know, if he will observe, that two different notes never come together, nor more than three consonants are pronounced together in the Italian language; and when this happens, the first of them is either the same with the second, or is the S, the softest of the semi-vowels, and the last of them the liquid L, or R, which of course occasions very little harshness of sound: and although in a very small number of words, an N precedes the three consonants above mentioned, we shall see, when we come to speak of that consonant, that in such cases it is quite silent.

51. Neither is the following table undeserving of attention, in which is pointed out what other consonants each of them can *precede* or *follow*, as well *at the beginning*, as *in the middle of words*, always keeping in mind that more than two can never come together, except in the cases stated in the preceding number.

(29) Except Q, which is never doubled in writing, and the Z, which is only doubled when between vowels, provided it does not follow a diphthong, the first letter of which is an I.

(30) With respect to the combinations of the vowels, these being for the most part either diphthongs or triphthongs, &c. they will be treated of under their proper head.

May precede,			May follow,		
At the BEGINNING		In the MIDDLE	At the BEGINNING	In the MIDDLE	
OF WORDS,					
B	L (a), R.	L, R.	S.	L, M (f), R, S.	
C	L, R.	L, Q (b), R.	S.	L, N, R, S.	
D	R.	L, R.	S.	L, N, R, S.	
E	L, R.	L, R.	S.	L, N, R, S.	
F	L, N (c), R.	L, N (c), R.	S.	L, N, R, S.	
G	—	—	S.	L, N, R, S.	
H	—	—	S.	C, G (d).	
I	—	—	S.	B, C, F, G, P, R, S (e).	
L	—	—	S.	L, B, R, S.	
M	—	—	S.	G, (c), R, S.	
N	—	—	S.	L, M (f), R, S.	
P	—	—	S.	C, G (b), S.	
Q	—	—	S.	B, C, D, F, G, P, S, T, V.	
R	L, R.	—	S.	L, N, R.	
S	—	—	S.	L, N, R, S.	
T	—	—	S.	L, N, R, S.	
V	—	—	S.	L, N, R.	
Z	—	—	S.	L, N, R.	

The CONSONANT

(a) The combination BL, at the beginning of words, the harshest in the Italian language, exists only in seven or eight primitive words, and in their derivatives and compounds, the most of which are pure Latin.—(b) The C before a Q produces no sound of itself, but only gives more force to the Q, as if it were written twice, since the Italians never write the Q double.—(c) The GN, as we shall see, always represents a single and most soft element.—(d) The H, when preceded by the C or the G, gives to them sounds different

from those they would have without it, but never adds to the words a new one. (See No. 47.)—(e) The L seldom occurs after B, C, F, or even after a G, except an I comes after the L, with which it forms, almost always, that single and very soft element, placed in the Table of the Elements under No. 13.—(f) We shall see, when I treat of the elements M and N, that when they precede one of these consonants, to prevent harshness, they are sounded but imperfectly.

XXVIII TREATISE ON THE PRONUNCIATION

52. *L'amistà o parentela* (the connexion or affinity), as *Salviati* styles it, (*Avvert.* Lib. III. cap. iii. part 19.), which exists between the Tuscan letters, is well worthy of observation, since it is through such relationship that, without altering in the least the signification of some words, we write and pronounce them differently. The whole of these instances may be seen in the following Table, abstracted from *Salviati*, who has given abundance of examples, as proofs, which, for the sake of brevity, are here omitted.

AN AFFINITY SUBSISTS

Betwixt the	And the	Betwixt the	And the
A, - - -	{ E chiusa, O chiuso.	NO, - - -	GN infranto.
AU, - - -	O aperto.	O chiuso, -	U.
B, - - -	G morbido, P.	Q, - - -	C rotondo.
C rotondo, -	G rotondo.	R, - - -	D.
CH schiacciato,	CC morbidi.	S gagliarda, -	F, Z gagliarda.
D, - - -	GG morbidi, T.	S gagliarda, } or rimessa, }	C morbido.
E chiusa, -	I.	SCHI, - - -	STI.
F, - - -	V.	ST, - - -	S gagliarda.
G rotondo, -	Q.	U, - - -	L.
I, - - -	R, O chiuso, U.	V, - - -	B, D, G, M, P.
IA, IE, IO,	LA, LE, LO.	Z gagliarda, {	C morbido, G morbido.
L, - - -	D, N, R.	Z rimessa, -	D.
LG, LI, -	GLI infranto.		

N. B. The adjuncts *aperto*, *infranto*, *gagliardo*, *morbido*, *rimesso*, *rotondo*, *schiacciato*, and *chiuso*, are given by grammarians to those letters which represent, in writing, several elements in different words, to distinguish when they speak of one element, or of another, represented by the same letter; and the reader may see the signification of each of them, in the following Table of the Elements.

TABLE

TABLE OF THE ELEMENTS OF T

No.	ELEMENTS,	WHEN PRONOUNCED,
1.	A — — —	Always — —
2.	B — — —	Always — —
3.	C morbido (soft), (I) —	Before the E or the I only, except the Element No. 25. takes place —
4.	C, CH rotondi (hard), Q ₃ (I) —	Whenever the Elements Nrs. 3. 5. do not take place —
5.	CH schiacciato (flat), (I) —	Whenever a diphthong follows the I, of which the first letter is an I; the derivatives * or compounds of words, in which the same diphthong or the I only, is retained —
6.	D — — —	Always — —
7.	E aperta (open), (II) —	Uncertain — —
8.	E chiusa (close), (II) —	Uncertain — —
9.	F — — —	Always — —
10.	G morbido (soft), (I) —	Before the E or the I only —
11.	G, GH rotondi (hard), (I) —	Whenever the Elements Nrs. 10. and 14. do not take place —
12.	GH schiacciato (flat), (I) —	Whenever a diphthong follows the I, of which the first letter is an I; the derivatives * or compounds of words, in which the same diphthong or the I only, is retained —
13.	GL infranto (squeezed) —	In the Articles, Pronouns, and Verbs, in which there is an I immediately before the GL; also in all other words in which the GL is followed by a diphthong, of which the first letter is an I; and in the derivatives * or compounds of words in which the same diphthong or the I only, is retained —
14.	GN infranto (squeezed) —	Always — —
15.	I, J lungo (long), (III) —	Always — —
16.	L — — —	Whenever the Element No. 13. does not take place —
17.	M, (IV) — — —	Always — —
18.	N, (IV) — — —	Whenever the Element No. 14. does not take place —
19.	O aperto (open), (II) —	Uncertain — —
20.	O chiuso (close), (II) —	Uncertain — —
21.	P — — —	Always — —
22.	R — — —	Always — —
23.	S gagliarda (smart), (V) —	Uncertain — —
24.	S rimessa (hissing), (V) —	Uncertain — —
25.	SC — — —	Before the E or the I only —
26.	T — — —	Always — —
27.	U — — —	Always — —
28.	V — — —	Always — —
29.	Z gagliarda (smart), (VI) —	Uncertain — —
30.	Z rimessa (hissing), (VI) —	Uncertain — —

* The word *derivatives* must be taken in that very extensive meaning.

OF THE ITALIAN LANGUAGE. (Facing p. xxviii.

UNCED,

EXEMPLIFIED BY

	ITALIAN WORDS.	ENGLISH WORDS.
—	AmA, gArA	mAmA.
—	BaBBo	BoBBins.
—	CenCio, laCCio	CHurCH.
—	CresCo, CHe, QuinQuagesima	CrICKet, QuinQuagesima.
—	oCCHio, oCCHI	Can.
—	DaDo	DeaD.
—	bEnE, fiEle	jEt, iEt.
—	pEna, tE	fAtE, pAln.
—	FilosoFo	ForFeit.
—	Gente, Giro	Gem, Gin.
—	laGo, laGHi	Got, GHost.
—	GHiana, raGGHio, raGGHi	GUinea.
—	fiGLio, eGLi,	seraGLio.
—	seGNi, peGNo	poiGNant.
—	pIna, ufizJ	sIn, halleluJa, Yield.
—	saLteLLare	LadLe.
—	MaMMa, teMpi	MiMic, siMple.
—	NaNNa, aNzi	NiNni, fiNr.
—	bOtta, parOla	knOt, gOt.
—	nOme, cOnto	nO, nOtE.
—	PaPPagallo	PlumP.
—	paRlaRe	Room.
—	raSo, SaSSo	maSS, roSe.
—	leSina, Sbaglio	caSy, haZy.
—	SCesa, faSCio	caSH, SHut.
—	TuTTo, naTio	TuTor.
—	fUmmo, cUi	full.
—	raVVivare	ViVacious.
—	CareZZe, Zana	wiTs, fTS.
—	ZanZara, Zelo	windSor.

ive meaning assigned to it at Notes 31. and 37. of this Treatise.

E X P L A N A
OF THE
C H A R A C T E R S A N
EMPLOYED IN TH
C H A R A C T E

WE may have observed in the preceding Table of the Elements, the *pronunciation*—since the same letter represents sometimes one and sometimes another—down any plain general rules to distinguish the one from the other in their *pronunciation* of them in the words in which they occur in this publication. Thus I have printed the Elements,

NO.		IN ITALIC.		IN
7.	E aperta,	—	E, or e,	—
8.	E chiusa,	—	—	E,
19.	O aperto,	—	O, or o,	—
20.	O chiuso,	—	—	O,
23.	S gagliarda,	—	—	S,
24.	S rimessa,	—	S, or s,	—
29.	Z gagliarda,	—	—	Z,
30.	Z rimessa,	—	Z, or z,	—

N. B. As the *mottos* and *titles* prefixed to the following *Anecdotes*, in them the above scheme is reversed.

ACCENTS

The *Accents* of the Italian words being no less uncertain than the *pronunciation*, I have printed the *grave accent* whenever it falls upon the last vowel, and the *acute accent* upon the penultimate vowel, as practised by the Academicians *della Crusca*, and the *French Academy*. I have also placed an *acute accent* upon all those words in which their *pronunciation* is uncertain. All possible difficulties, I here submit the following

OBSERVATIONS upon those Words which

- I. The vowels of a word not accented may be either *joined together* or *separated* by one or more consonants.
- II. If the *vowels* be *joined together*, the accent must be pronounced upon the last vowel but one, *if such words end in a vowel*; thus
- III. But *if they end in a consonant*, then the accent must be pronounced upon the vowel immediately preceding it; thus
- IV. If the *vowels* be *separated* by one or more consonants, then the accent falls always upon the vowel immediately before the consonant or consonants that cause such separation; thus
- V. But if there be an *e aperta* or an *o aperto* printed without an accent, it must be pronounced as if accented, without attending to the preceding observations; thus

N A T I O N

THE

AND ACCENTS

IN THIS BOOK.

CTERS.

ents, that eight of them are, as I have styled them, of *uncertain* and sometimes another of them, without the possibility of laying er in reading. In order, therefore, to point out the particular s publication, I have characterised them by different types.—

IN ROMAN.

AS IN THE WORDS

—	—	Ezio, bene.
E, or e,	—	Epiro, fede.
—	—	Opi, chioma.
O, or o,	—	Olinto, colonna.
S, or s,	—	Stentore, masso.
—	—	Slesia, caso.
Z, or z,	—	Zeppa, pozzo.
—	—	Zefiro, zanzara.

anecdotes, &c. are printed in *Italic*, it is easy to conjecture, that

ENTS.

an the pronunciation of the above *Elements*, I have not only and the *acute accent* whenever it falls upon the I of the finals and the best Italian authors; but, for the direction of Foreigners, their accent might have been doubtful. To remove, however,

ords which have no Accent printed.

together, or

	Pronounce the words	As if printed
ounded upon	—	—
s —	sia, tuo,	— sía, túo.
ounded on	—	—
—	fiór, crear,	— fiór, créar.
en the accent	—	—
nant or con-	—	—
—	fiamma, pianger,	— fiámma, piánger,
an accént, it	—	—
the preceding	—	—
—	gioia, erano,	— giòia, érano.

ARTICLE II.

OF THE ELEMENTS.

53. As elementary sounds are represented by letters, they could not properly be treated of before letters had been described, and observations had been made upon them; for which reason I could not, till now, speak of the *Italian elements* with a certainty of being understood. But before entering into any discussion upon the subject, it will be proper to inspect the *Table* here annexed, wherein a *list of them* is given, with arranged examples of Italian and English words in the same line, in which each element is so disposed, that the reader of either nation may readily comprehend its sound, on observing that *I have printed in capitals the elements as well as the letters*, which, in the Italian and English words that are adopted as examples, are *alike in sound*; or at least, with respect to the English, the nearest to them which are to be found in that language. *The Roman numerals* placed beside some of the elements, indicate that some observations are to be made upon them, which will immediately follow below in the same order of the said numerals, which will serve for as many sections of this unavoidably long but important article. It is proper to observe here, that in laying down the following rules of pronunciation concerning some of the elements, when I was obliged to name the tenses of the verbs, I made use of the most simple and usual terms, altho' sometimes not the most philosophical: and I have called *imperfect*, the tense *io amava*, or *amavo*; *preterite*, *io amai*; *first imperfect of the subjunctive*, *io amassi*; and *second imperfect of the subjunctive*, *io amerei*. With respect to the other simple tenses, it is unnecessary to speak, all the grammarians agreeing in

calling them by the same names; and of the compound ones there will be no occasion to treat.

GENERAL OBSERVATIONS ON THE TABLE OF ELEMENTS.

54. Among all these elements or sounds of the Tuscan language, we may observe that there are seven different vowels, viz. Nrs. 1. A; 7. E *aperta*; 8. E *chiusa*; 15. I or J *lungo*; 19. O *aperta*; 20. O *chiusa*; 27. U;—and that all the others are consonants.

55. And as we see that the pronunciation of some of them is uncertain, and not distinct with different characters (besides the particular rules which we have given in the Table of them, and those which we shall shortly give) it may not be amiss here to take notice of one, as most general, viz. *that compounded or derived words retain in each element the same pronunciation as their primitives* (31).

56. Another general rule is, that no element is ever found silent, (except the liquids M and N, which in few instances are not pronounced, as we shall see); and whenever it is redoubled, it is always necessary to sound it more strongly.

57. Lastly, the reader, when he looks upon the Table of the *Italian elements*, must not be surprised to find *only thirty*, although other authors have extended them to thirty-two, and upwards. The difference between us does not arise from my having

(31) Quantity and accent differ only sometimes in the *derivatives* (I comprehend under the denomination of *derivatives* even all those words that are made different from their primitives by grammatical accident, such as *number, gender, person, mode, &c.*) or compounds; and consequently the E and the O *aperti* in the primitives may become *chiusi* in the derivatives, it not being possible for the former to exist, but where the accent falls, as we shall point out, in its proper place. (See also No. 68.)

neglected

neglected to mark every letter employed to represent Italian elements, but from their having placed under different numbers several letters representing the same sound. As, for instance, they consider the C, and CH *rotondi*, as likewise the Q, as three different elements; whereas I have confined them to the No. 4. because, though different characters, they all express the same sound, similar to the English K, as will evidently appear hereafter. The fact is—they have pretended to enumerate the different sounds of the Italian language, whereas they have only exhibited the different ways of expressing those sounds in writing; which error must necessarily tend to embarrass the learner.—Let us now proceed to some particular observations concerning the same elements, taking them according to the order of the *Roman numbers*, as placed with some of them in the *Table*.

(I.)

Nrs. 3. C *morbido*—4. C, CH *rotondi*, Q—5. CH *schiacciato*—10. G *morbido*—11. G, GH *rotondi*—12. GH *schiacciato*.

58. The lovers of the delicacy of the Italian language ought cautiously to guard against imitating the vulgar among the Tuscans in pronouncing too languidly the C, and G *marbidi*, making of the one improperly the element SC, placed in the *Table* at No. 25, and the other the French J; and it would be likewise very blameable to pronounce with aspiration the vowel which follows the elements 4th and 5th (32), as an awkward and disagreeable mode to the delicate ears of the learned: on the contrary, each of the above-enumerated ele-

(32) The error of accompanying these elements with an aspiration is very ancient; and *Catullus* ridicules *Arius* for not only aspirating the vowels preceded by C, but even the pure vowels, as we learn by that famous epigram—

Commoda dicebat, si quando Commoda vellet.

Dicere, et Hensidias, Arius, insidias, &c.

ments

ments ought to be distinctly heard in pronunciation, without any alteration taking place in the pure sound of the following vowel.—The Romans pronounce these elements with much grace and correctness; and perhaps this sole reason has given rise to the known proverb, "*Lingua Toscana in bocca Romana*" since, in every other respect, the Tuscan is superior to all Italy, both in the purity of the language, and the delicacy of the pronunciation.

59. The 4th element being written three different ways, is not without rule; because, whenever the C is to be sounded *rotondo* before an I or an E, as before every other letter, to distinguish it from the C *morhido* (No. 3.) an H is annexed to it.—It is the same with the G (No. 11. of the Table.)—With respect to the Q, it is not placed for a C, except before the U with a diphthong; and for so doing, the etymology is the principal reason: whereas some grammarians are of opinion, that wherever the U, with a subsequent vowel, forms a diphthong, we should annex to it a Q, and not a C; but, in practice, the exceptions to this rule are too many to justify me in considering it as established.

60. Neither should we omit to observe with respect to these elements, that in those words in which the CH or GH are (as we said in the Table) followed by an I, with a diphthong, their sound is more *sciacchiato*, (flat, or hissing) than that of a simple C or G *rotondo*; and by the general rule given at No. 35, the derivatives or compounds of the word so formed preserve the same sound, although the last letter of the diphthong should disappear. Thus I have considered them as separate elements, and placed in the Table at Nrs. 5 and 12.—According to the very minute analysis of Mr. Walker, there is no sound in the English language similar to these: But if my ears are not mistaken, many persons in London pronounce the C in the word *can*, and the GU in the word *guinea*, with a kind of squeezing
of

of the voice, and somewhat differently from what we hear the C and G in the words *call* and *give* (33). This pronunciation is perhaps censurable in the English language, but offers some idea of the Tuscan elements, Nrs. 5. and 12. of the Table, with which we must content ourselves till some Englishman shall kindly point out some more similar.

(H.)

Nrs. 7. E *aperta*—8. E *chiusa*—19. O *aperto*—
20. O *chiusa*.

61. So great is the sweet variety which the Italians give to the two vowels E and O, by pronouncing them sometimes close (*chiusi*), sometimes open (*aperti*), that they have no cause to envy the Greeks, except for not being able, like them, to render these sounds as sensible to the eye as to the ear. For the information of the foreign reader, the sound, open or close, of these two vowels, is pointed out in every word of this book by different types.—See the *Scheme* at the back of the *Table of the Elements*.

If Trissino (34) thought proper to introduce such variety for the advantage of the Italians them-

(33) And that the English pronounce the simple C sometimes like the CH *schiarciata* of the Italians, I can freely aver, as I well remember, that I found considerable difficulty in teaching many of them to pronounce the first words of the *Goffredo* of *Tasso*, which the Italians pronounce with the C *rotondo*.

(34) Trissino was desirous that we should use the *Epsilon*, and the *Omega* of the Greeks, the former for the E *aperte*, and the latter for the O *chiusi*; but *Fierenzuolo*, in his little work intitled *Discacciamento della nuova Lettera*, in the name of all the Tuscans, hinted to him to desist from this and other useful variations, which he was desirous of introducing into our orthography, because reasoning, and evident utility in matters of language, are of little importance when opposed to established custom: *quem penes arbitrium est et jura, et norma scribendi, not less than loquendi*.

selves,

selves, I hope that my labour will not appear useless to the English reader. But as such an undertaking is subject to some errors in printing, I will not here omit to state succinctly those rules which the learned Sienna Patrician *Celso Cittadini*, many years ago collected in his celebrated treatise *Delle Origini della volgar Toscana favella* (35).—They are somewhat intricate, cannot be understood by all, and are difficult to be remembered; but to the intelligent admirers of the delicacy of the Italian language they will not be the less agreeable, since they will find them most useful (36).—I shall divide them into several classes, to give to them the greatest possible clearness and brevity.

62. But, first, it is proper that I should solve a doubt that might easily occur to the studious, which is, that whenever more than one rule is applicable to any syllable whatever, the first in order

(35) I possess the very scarce second edition of *Sienna*, 1628, which, as Sig. *Tiraboschi* affirms, *Gigli* had not the good fortune to find, when he published the works of that great literato at Rome, in one volume in 8vo, which I have also among my books, and which I have sometimes compared with the above-mentioned edition of *Sienna*.

(36) *Baretti*, in his Grammar, recommends throwing behind the fire the rules which *Gigli* and others have laid down upon this pronunciation; now I know of no rule in *Gigli* upon this subject, but only a vocabulary with the characters introduced by *Trissino*, a work not less valuable than that of *Celso Cittadini*. But *Baretti* advised its being thrown behind the fire, perhaps, because he thought it more easy to condemn the useful labours of learned men, without assigning his reasons, than to read books which contain nothing attractive or very useful for a Tuscan. *Cittadini*, indeed, is not mentioned by *Baretti*: that eminent man, founding his rules upon the most sound principles of judicious etymology and analogy, and thus discovering many errors in the *Siennese* not less than in the *Florentine* pronunciation, every intelligent reader ought to consider him as an impartial judge, from whose decisions there lies no appeal.

which

which we have given in this Treatise must be preferred, if nothing is particularly said to the contrary.

GENERAL RULES COMMON TO EVERY E AND O
chiusi or aperti.

63. *Rule 1.* No E or O *aperto* ever occurs, except in those syllables on which the accent falls, altho' many syllables of that nature may be found with the E or O *chiuso*.

64. *Corollary I.* More than one E or O *aperto* cannot exist in any word.

65. *Corollary II.* All the rules which we shall hereafter give are not to be understood as applicable, except to the syllables upon which the accent falls, since, in all the others, the E or the O ought to be *chiuso*, without exception.

66. *Rule 2.* All the derivatives and compounds preserve the E and the O like their primitives, as was said No. 55. (37).

67. *Exception I.* If those compounds or derivatives which have the O or the E *aperta* in their primitives have the accent in other syllables, the sound of the E or of the O will be *chiuso*, by the invariable principle of No. 63.

68. *Exception II.* In words expressive of *affection* of the mind, although compounded of words that

(37) We ought to take here the sense of the *derivatives* in a still more extensive signification than hinted at Note 31. to comprehend even the words which we sometimes retrench, and call them *truncati* (see the Definitions;) which, although considered as they remain when retrenched, they might be liable to some of the rules hereafter to be laid down, sound nevertheless as they did when not retrenched. Thus *mE'*, a contraction of *mEglio*, we pronounce with the E *aperta*, as in the whole word; though thus curtailed, it becomes a monosyllable, and therefore seems subject to the rule laid down at No. 71. of this Treatise.

have

have the sound of *E chiuso*, the *E* is pronounced *aperta*. (38).

69. *Rule 3.* In all words coming from the Latin, and which, in becoming Italian, have changed either the *I* into *E*, or the *U* into *O*, the *E*, or *O*, are to be pronounced *chiusi* (39).

PARTICULAR RULES RESPECTING THE *E chiuso*.

70. *Rule 1.* All the infinites, the preterites ending in *EI*, and the first imperfects of the subjunctive of the second conjugation in all their per-

(38.) The reason of this exception is founded in nature, as is excellently explained by Cittadini, cap. 8. His words are as follows: —*Hor l'Affetto segue in ciò la natural proprietà dell'humana lingua, la qual veruna E. proferisce chiuso, (il che è specialissima proprietà della lingua latina antica, non seguita dalla nostra moderna.) E che sia il vero, niuno degli uccelli, che dall'arte humana insegnati imparano a proferire, o rappresentar, o contrasfar humane parole; e niun' altro animale si truova, il qual possa in modo alcuno proferir l'E. chiuso: ma solamente aperto il proferiscono, come l'esperienza istessa può render chiarissima testimonianza, e verissima di ciò. E se alcuni ve ne sono, iguali, BE, come fanno le pecore, e, ME, come le capre, ed altri, che, RE, e TRE, come i Papagalli, le Picche, e le Scotte, e tali altri uccelli fanno, i quali imparano per rappresentamento ad esprimere, e riferir le parole humane, e le altre voci: per E. aperto sempre, e non mai per chiuso, se non per accidente l'esprimono. Ed in quanto dicemo, se non per accidente, escludemo per quando tali animali esprimon le dette voci con la bocca piena di cibo, o per altra cagione, e per conseguenza chiusa, o mezza chiusa, il che fa necessariamente chiuder ancho la suddetta lettera E.*

(39) "Per questa regola de' Filosofi," says the above quoted author, p. 104. "Che nelle cose, che fra loro hanno somiglianza, e conuenevolezza il trapassamento dell'una nell'altra è sempre mai più agevole, e più facile." Nevertheless, as the same author observes, some abuse with respect to the *O* has been introduced in opposition to this philosophical principle, as in the words *cOppa*, *nOzza*, and *lOtta*, which, although they have an *U* in Latin, the *O* into which we have transformed it, is pronounced *aperto*: but of these irregularities few instances are to be found.

sons,

sons, as also the first and second person plural of the future in all verbs are pronounced with the E *chiusa*.

71. *Rule 2.* Monosyllables are pronounced with the E *chiusa*.

72. *Exception.* E, the verb and the conjunction, and the negative copulative NE, and those which are mentioned in No. 68, and Note 37; in which cases, the sound of the E *aperta* is discernible.

73. *Rule 3.* All words that are accented on the final vowel E, are *chiusa*.

74. *Exception.* Some Hebrew or foreign words, as *Aloè*, *Mosè*, &c. are pronounced *aperte*; and let us also remember to add to this Exception what is mentioned in No. 68.

75. *Rule 4.* Moreover E is *chiusa* in the following terminations (40), provided it be not preceded by a vowel: EGGI—(1), EGN—, EGU—(2), EN—(3), ENN—(4), ES—, ESC—, ET—(5), ETT—(6), EZZ—(7), MENT—.

76. *Exceptions and limitations.*—(1) In this termination the rule only holds good when it forms derivatives expressing their primitive signification in an incipient sense; as from *verde* proceeds *verdEGGia*, from *bianco*, *bianchEGGia*, and the like.—(2) Words are excepted which before the E of this termination have an R preceded by another consonant.—(3) The word *bene* is excepted, and those words which before the E have a conso-

(40) Although I call these and other combinations of letters, *terminations*, the reader must observe, that the final vowel is wanting in each of them to complete the words in which they are found. But as that may be any of the vowels without making any variation in the sound of the E or O, of which I have given the rules, I have omitted it to avoid an unnecessary multiplication of remarks. The line — which follows after each of them is to point out such an omission.

nant preceded by an S in the same syllable.—
 (4) Many Latin words are excepted; as /ENNo, brENNo, and the like.—(5) Nouns substantive only. And let us observe by the way, that this termination then constitutes derivative words expressing a place full of the things denoted by the substantive; as *quercETo* is an *oaken grove*; *olivETo*, an *olive ground*, &c.—(6) The rule of this termination avails only when it constitutes a diminutive, or fondling signification of a noun; as when of *leggiadro* is made *leggiadrETTO*, that is *somewhat graceful*, or *amiably graceful*; and so of the rest.—(7) This exception only relates to those substantives representing the abstract of adjectives, which are formed by adjoining this termination to the adjective itself; as from *bello* is formed *bel-EZZa*; from *caro*, *car-EZZa*; and the like.

PARTICUTAR RULES relative to the E *aperta*.

77. *Rule 1.* E is pronounced *aperta* in all preterites ending in ETI, or ERSI, in the second imperfects of the subjunctive, in the gerunds, and active participles.

78. *Rule 2.* If the E which bears the accent composes a diphthong with the preceding vowel, or if the syllable which follows it, be the last syllable of the word and compounded of a diphthong, such E is pronounced *aperta*.

79. *Rule 3.* If after the accented E of the word a liquid follow, and after that another different liquid, or a mute, it is sounded always *aperta*.

80. *Exception.* Provided that before the above-mentioned E, there be neither MM, nor NN.

81. *Rule 4.* All nouns and pronouns that end in EI, with an accent on the E, are pronounced *aperti*.

82. *Rule 5.* E is also pronounced *aperta*, when in primitive words, which are neither by nature
sdruc-

sdrucchiole, nor *trouche*, there is found after the E one of those consonants repeated B, F, L (41).

M. R. S. T.

83. Rule

(41) Under the rules of the double L are comprized an immense quantity of diminutives, terminating in ELLO, or ELLE, and in the plural in ELLI, or ELLI; in all which the E of the accented syllable is pronounced *aperta*. *Cittadini* here makes a curious observation, which I am unwilling to omit citing, as it concerns a word which very often serves as an instrument of those bitter scoffs and sarcasms, which, through a very ancient antipathy, the Sienese and Florentines mutually pass on each other with respect to their pronunciation. The following are his words, in which every body may admire his erudition, and that impartiality which is observable throughout the whole of his valuable Book: *E da questo, che s'è detto, si può agevolmente decidere una differenza, che è fra la pronuntia dell' Idioma Saneso, e quella del Fiorentino in questa parola, baccello, conciosiacche i Fiorentini per. E. aperto il proferiscano; ed all' incontro i Sanesi per chiuso. Intorno a che noi dicemo. Che se tal vocabolo è per forma diminutiva Toscana; e da, bacca deriva baccello; o vera se egli vien da, bacillo, del latino, del qual si fa menzion da Suetonio nella vita d' Augusto; in raccontando alcuni suoi Dettati: cioè.*

“Ponit assidue, & pro stulto baculum.”

Intorno al qual vocabolo Suida dice, che *Bacelo* fu un certo Eunuco grande di persona, ma di poco senno, in gita, che passò in proverbio di chiamar così fatti buomini, *bacelli* in tal caso la preferenza de' Fiorentini per. E. aperto è migliore, e più seconda regola. Ma d' altra parte è migliore, e più regolata la pronuntia de' Sanesi, se la forma di tal vocabolo è prima fatta in Latino da, bacca, baccilla, e dal Latino, cambiando genere, trapassa in Toscano, e fassene, baccello, o vero, se egli vien da, bacillum usato fra gli altri da Cicerone nel 2. libro de Finibus. *ixi. Bacillum inflexum, & incurvatum.*

E Giovenale nella 3. Satira.

& pedibus me

“Porto meis, nullo dextram subeunte bacillo.”

Perciò che formandosi da. F. il volge in, e chiuso, secondo la sua propria passione; e si come di, ancilla, si forma ancilla, pur per. e. chiuso, e di illa, si fa ella. ed altri tali. Now, I judge with equal impartiality that this word is of a double origin, as it is of double signification; and it ap-

pears.

83. *Rule 6.* The following terminations have the *E aperta*: ED—(1), EM—(2), ENZ—, EST—, ET—(3).

84. *Exceptions and limitations.*—(1) This rule only applies to words which proceed from the Latin.—(2) Is pronounced *aperta* when in the same syllable there appears before E, an S, or SC.—(3) Only in nouns adjective.

PARTICULAR RULES of the *O chiuso*.

85. *Rule 1.* The Italian tongue forms an infinity of words with the letters OIO, OIA, added to the primitive word, to express the instrument where-with a thing is done, or the place where such thing, or action, as the primitive signifies, is usually performed; as *lavatOIO* signifies the place where one washes; *mangiatOIA*, the place where horses usually eat: and in all terminations so formed, the O is pronounced *chiuso*.

86. *Rule 2.* When after the O, M or N follows in the same syllable, and after the M or N, another consonant, which forms a syllable with a subsequent single final vowel, such O is pronounced *chiuso*.

87. *Exception.* Provided the O be not preceded by another vowel.

88. *Rule 3.* Moreover the following terminations are pronounced with the *O chiuso*: OGN—, ON—(1), OR—(1), OS—(2).

89. *Exception and limitations.*—(1) The rule is verified in these two terminations, if the O be not

appears to me to be proper to pronounce it with the *E aperta*, when it signifies a *dunce and worthless fellow*, considering it as derived from the *baculum* of Suetonius, and with the *E chiusa*, when it expresses the *pod of beans and other pulse*, tracing it to the Latin word *baccilla*. Those who are studious of etymologies know, that the cases are numerous in which, of two different words in a language, a third is formed in another, which retains the two different significations of the words from whence it is derived.

preceded

preceded by the vowel U, and if it be not a derivative from another word containing the said U.—(2) This rule only prevails in noun adjectives.

PARTICULAR RULES for the O *aperto*.

90. *Rule 1.* In all polysyllables which have an accent on the O final, it is pronounced *aperto*.

91. *Corollary.* All first persons singular of the future of any Italian verb, and the third persons singular of the preterite of verbs of the first conjugation, have the O final *aperto*.

92. *Rule 2.* In all monosyllables ending in O, it is pronounced *aperta*; and if a word become a monosyllable by detruncation, the rule of No. 66. and its note apply.

93. *Rule 3.* The O is generally *aperto* in *sdruciole* primitives, and also in those which have a final diphthong in the last syllable, which by the poets is usually divided into two syllables; such as those of which the first vowel is I; and this will principally be found true, when the diphthong is separated from the O by R, P, or Z.

94. *Rule 4.* When the O in Italian words originates from the diphthong AU of the Latin, it is sounded *aperto*.

95. *Exception.* The words *coda* and *foce* seem exceptions from the rule, (42.)

96. *Rule 5.* In every word whether *sdrucchiola*, or *andante*, the O is *aperto*, if it precedes a couple of the following consonants, B, C, F, G *morbido*; P, S, T, Z *gagliarda*; which preserve it so, even although they should be followed by a diphthong beginning with I.

(42) *Cittadini*, with much erudition, proves, that the Latins pronounced *fores* and *coda*, and that therefore these two words do not fall under the above rule; nor will it be easy to find other exceptions.

97. *Rule 6.* O following U is *aperto*, always observing that the rules given for the E and O regard only those syllables where the accent of the word falls, as mentioned in No. 65.

98. *Rule 7.* If the O be preceded by an R, which follows another consonant, it is pronounced *aperto*.

99. *Rule 8.* As also in words proceeding from the Latin, which have the O followed in the same syllable by R or L.

100. *Exception.* These five words, have the O *chioso*: *forma, forte, orno, ordine, turno.*

101. *Rule 9.* When in *andante* words, an S preceding another consonant follows the O, there the O is pronounced *aperto*.

102. *Exception.* Provided there be no M before the O.

103. *Rule 10.* The O is *aperto* also in the two following terminations, OL—(1), OLF—(2).

104. *Limitations and exceptions.*—(1) As to this termination, let us remember, to except what is said in No. 83.—(2) The O of this termination is *aperto*, if it be drawn from proper names not derived from the Latin.

(III.)

I and J *lungo*.

105. We placed, not without reason, these two characters under No. 15, in the *Table of the Italian Elements*, because the sounds they represent actually differ only in the greater duration of that of the J *lungo* (43); since some of the best writers adopt

(43) In the following notes and paragraphs it will be demonstrated that this J *lungo* is never properly used, except at the end of particular nouns, as their plural termination. If we reflect on what has been already said, concerning

long

adopt the figure of the *Jlungo* in some of those cases in which its long form appeared proper to represent the prolonged sound of the *I*. 106. Nor is it here unreasonable to mention, that a numerous body of grammarians, and modern authors, erroneously write *Jlungo* in all those words wherein the *I* appears between other vowels, or followed by a single vowel, if it be initial, and enumerate it among the consonants; but, in my opinion, no person can entertain such an idea, except those who have studied the French or English languages more than the Italian; for those only I conceive can be misled by the uniform figure of this character (which is met with in the writing of these three languages,) to suppose this letter a consonant in Italian, because it is one in French and English.

107. Now, to overthrow this strange conclusion, I would beg leave to produce some solid reasons, and corroborate them with respectable and irrefragable authorities: and first, let us observe, that in all those words in which the Italian has designed to express a sound similar to that which the *J* obtains in English and French, it has written the *GI* as in the words *Glove* (Fr. and Engl. *Jupiter*;) *Gloia* (Fr. *joie*, Engl. *joy*;) and infinite others which we might observe. Hence it is, that inaccurate grammars written for the use of those French and English, who wish to be instructed in the Italian tongue, while they declare our *Jlungo* a consonant, compare it to the *i tréma* of the

long and short syllables under Nos. 41, 42; and at the same time attentively listen to the pronunciation of the *Jlungo* when so used, we shall easily perceive that the duration of its sound is not long enough to intitle it to be ranked among those of long quantities, and that we ought rather to consider it as a vowel of an intermediate length, and belonging to those of dubious, or doubtful quantity.

French,

French, or the *y* initial of the English. But if so, justly *Beauzée* (*Gram. Gén. tom. i. p. 75, et seq.*) opposes those grammarians who discover a kind of consonant in the *i tréma*, and proves it clearly to be a vowel; and if the learned bishop *Lowth*, with no less erudition, although much more concisely, reproved the error of many, who reckoned the *y* initial among the consonants, how can it be maintained, that they represent the Italian *J lungo* if it were a consonant? (44.)

(44) I am well aware, that in spite of the philosophical demonstrations of *Beauzée*, some critics led by other authorities, term the *i tréma*, *i mouillé*, and consider it as a consonant. Nor have I read with less astonishment, in the excellent treatise on pronunciation, which precedes Mr. *Walker's* Dictionary, the opinion of Dr. *Lowth*, which I have already cited, controverted, and arguments adduced to shew, that not only the initial *Y*, but the initial *U*, and the double *ee*, participate of the character of consonants (*vid. Principles of English Pronunciation, Nrs. 8, 9, and 36*.) But I, as a foreigner, ought to declare that I have not entered into the theory of the French or English pronunciation, except incidentally, and merely to make myself intelligible to the English with regard to the Italian; therefore, while I acknowledge my incapacity to decide upon the various opinions of men of such high abilities, I am but too proud of having, in this particular, adopted the principles of Mr. *Beauzée*, Mr. *Sheridan*, and Dr. *Lowth*. And as to the above cited opinion of Mr. *Walker*, (whose prodigious merit in every other respect I so freely acknowledge, that I recognize in him the genuine British *TURK*;) two things alone surprise me, 1st. That he should so express himself with respect to the above mentioned elements, as if some sounds might be found which should be partly vowel, partly consonant. But if we recollect what I have said, together with the best grammarians, respecting vowels and consonants (*Vid. Nrs. 11, 12, 13, 14*;) we shall own that the true definition of the vowels is that given by me, which is laid down by the same Mr. *Walker*, with little variation, in No. 65; and that from the whole it is easy to collect, that the terms *vowel* and *consonant* present ideas adverse and discriminated from each other, by the same infinite which separates non-entity from unity: because,

108. But if a most convincing proof of my reasoning is desired (which, however, it is not my province to extend to the French *y*, or English *y* initial) let us, for a moment put an *i* short (which is universally acknowledged to be a vowel) in those words in which this pretended *j* consonant is written. Every body will grant that (as every vowel singly suffices to its own existence) it will be possible to pronounce it in any combination of letters whatever. Now, let the vowel *i* be pronounced in the words *cuoio*, *ieri*, &c. and then let any body tell me what is the difference in the pronunciation of the same words written with a *j* *lungo*; *cuojo*, *jeri*. Happy those ears which are able to discover it!

109. As to me, notwithstanding my most scrupulous attention, I have perceived no other *i* than the vowel in the mouths of my countrymen, when I have heard them accurately pronounce words similar to those already cited. I must, however, confess, that the transmutation of the vowel *i* into a consonant, by slurring over the pronunciation, appears to me extremely easy, if it stand

in forming a sound, the organs of speech either touch each other, and form a consonant, or by avoiding contact, constitute a vowel: therefore, if it be true, as he asserts (No. 8.) that, in pronouncing the initial *Y*, an application of the tongue to the roof of the mouth takes place, why not freely denominate this sound a consonant, without attempting to corroborate this opinion (which depends on the invariable and philosophical principles of universal grammar) by the rule of the article *A*, or *AN*, which belongs only to the English tongue, and consequently is liable to anomalies and abuses? 2dly, I am puzzled how to reconcile another passage of our author with what has been just produced: for who could expect such an opinion relative to the *Y* initial in his Treatise on Pronunciation, after having read in a preceding article, intitled, DIRECTIONS TO FOREIGNERS, pag. xv. The following words, "*Y* is perfectly equivalent to the French letter of that name, and may be supplied by *I*; thus, yoke, you, &c. is expressed by ioke, iou, &c."

• next

next another vowel, because the mouth remaining half-shut, and the root of the tongue contracting itself, and thus being very near the interior part of the palate, as often as the vowel *i* is to be pronounced (which is in reality the slenderest of all the vowel sounds,) it is easy, by negligence, for the tongue to touch the uvula, or the palate itself; and thus a kind of consonant sound is produced, something similar to the German ICH, particularly, if to such a half-shut position of the organs, one sufficiently open is immediately to succeed or precede such as belongs, for example, to the vowels A, U, E, and O *aperti*,

110. Finally, as I promised in No. 107. I prepare to fortify my reasoning with authorities which shall not be very numerous, on account of my want of books, but of the greatest weight. The Right Reverend Canon John Norchiati, in 1539, published a very judicious treatise "*De' dittonghi Toscani*;" dedicating it to his friend Pierfrancesco Giambullari: in which, speaking of the triphthongs IAI, IEI, UAI, UOI, which he calls *trisione*, he says, *Potrebbe qualcuno dire in contrario, che in queste trisione le lettere i. & u. spesse fiate diuengono consonanti, quando sono preposte all' altre due uocali loro compagni, o interposte, come anche sogliono fare in queste parole Latine maia, deiectus, triuia, reuoco, quello. i. & quello. u. sono consonanti, non uocali. così ancora douer fare nella Toscana lingua, & non ci sarebbon in tal caso trisione, ne quadrisone. A cui si risponderebbe, che noi non habbiamo a seguire il Latino in questo, ma il nostro natiuo, proprio, & peculiare modo di parlare, & se alcuno uorrà pur mantenere, che le dette lettere siano consonanti, & non uocali, per certo egli trauierà troppo dalla nostra uera pronuntia, la quale, benchè liquescei alquanto le dette uocali, rende nondimeno la voce, & il suono distinto, & chiaro di tutte esse uocali*

cali dentro ad una sillaba, & la dolcezza della pronuntia toscana le patisce tutte uocali, et non consonanti, il che forse un' altra lingua non sopporterebbe."

III. Here I shall add the authority of the great Florentine Aristarchus, the cavalier Leonardo Salviati, an illustrious academician Della Crusca, called L'Infarinato. It suits our purpose the entire Particella vi. of the 1st Chap. Book iii. vol. i. Degli Avvertimenti della Lingua; but, as it is pretty long, we recommend the serious reading of it to true lovers of the Italian language, and shall here only extract a portion of it, which is particularly interesting: "E ho in questo caso similmente nominato l' *u* poichè anch' egli talora, come fa l' *u*, precede in una sillaba ad altre delle uocali, *ia*, *ie*, *io*, *iu*, piano, sieno, fuoco, fiume, e cocchiame: il quale i appo noi per le medesime ragioni, s' io non m' inganno, parimente è uocale: ne i alcuno consonante, per quel, ch'io creda, conosce la lingua nostra, auuegnachè i Latini, e consonante semplice, e consonante doppio, come diciamo, mostra talora, che l' auessero, semplice in luno, e si fatti: doppio nel mezzo di due uocali, come in *Maia*. Ma forse, che altra suono ebbe nel lor linguaggio, che nel nostro non ha, posciachè delle lingue, che piu non si fauellano, poca certezza, nell' opera della pronunzia, si può auere. Egli è il uero, che la uoce di questa *i*, ancora apresso a noi ha un certa che piu di quel uoderoso, e granito, il qual risuonano le consonanti, che non ha l' *u*, di che di sopra, s' è fatta menzione. Ma che egli sia per cio consonante per mio auviso, non è da dire: quando niun percotimento, ne di lingua, ne di labbra, non si fa da noi nell' esprimerlo. E comechè nella pronunzia d' alcuna consonante, la regola mostra, che falli, della descrittione d' Aristotile, e che senza espresso percotimento della lingua, e de' labbra il lor suono mandin fuori; tuttavia chi attentamente vi prenda cura, conoscerà, che a formare il suono del *c*, e del *g*, del *q*, del *ch*, e del *gh*, e così della *f*, e

IXVIII TREATISE ON THE PRONUNCIATION

f, e della r, e della s, e di ciascuna delle diverse, &, bisogna, che le labbra, ò la lingua, ò percuotano espressamente, ò si muovano per percuotere, auvicinandosi alla battuta: là doue le pronunzie dell' uo, e ia, e simili, senza alcun mouimento far si possono di quelle parti, e solamante l' uola, e l' aprir piu, ò men la bocca, ò piu, ò men rotonda, ò lo spignerla, ò non ispignerla in fuori, ò il far piu, ò meno l' uno, e l' altro, a farle udire è assai."

112. To these two authorities we may add that of a respectable number of literati who had no other object in their studies than to examine attentively all that appertains to the essence and refinement of the Italian tongue. I allude to the celebrated academy *Della Crusca*, which has proved its assent to the judicious opinion of *Salviati* above cited, having, like him (45), dismissed the *J lungo* from the beginning and middle of every Italian word, and without counting that letter as an element, they say nothing more of it under the letter *I*, than what follows, § xi. " *L' uso ha introdotto per la più parte questa J lungo, dove andrebbero posti due ii;*" which, from their own practice, appears to happen only in a few plural substantives (46), whose

(45) An ignorant Neapolitan printer, who has reprinted the above cited of *Salviati*, has dared to print an *J lungo* pursuant to the vulgar error, even when he was publishing the works of one, who so strenuously opposed it, and who has never employed this letter improperly in the genuine edition made under his own inspection, of vol. i. in *Venice*, 1584, by *Gucera*, and of vol. ii. in *Florence*, 1568, by *Giunti*.

(46) After various and attentive inspections of the *Vocabulary*, I flatter myself with being able to reconcile the practice of the gentlemen academicians *Della Crusca* with the following rule, founded on the basis of harmony, and removing every doubt from the orthography; but, in order to understand it perfectly, it may be proper to distribute into three classes, those nouns whose singular terminates

whose singular ends in IO, in which the *j* final sounds somewhat longer than in those wherein a simple *i* vowel is written. Every prudent writer ought to follow an example so reasonable, lest his reader should imagine he mistakes the *j* *lungo* for a consonant in IO.—1st, Some have the accent on this *i*, as *desio*, *bacio*, &c. and these cannot be written with an *j* *lungo* in the plural, because the accent, as will be stated in its proper place, making of the letters IO not a diphthong, but two separate syllables, it is not proper to confound them in the plural, but, pursuant to the general rule of its formation, for all Italian nouns masculine ending in O, the O should be changed into a second *i*, and we should write *desii*, *bacii*, inviolably preserving the accented *i*.—2dly, Other nouns have before the final letters IO one of those consonants, which as we see in the Table of Elements receive a modification from the subsequent *i*, and are somewhat softened by it in sound. Such are the C *morbido*, CH *schacciato*, G *morbido*, GH *schacciato*, GL *infranto*, and SC, disposed in the Table under Nrs. 3, 5, 10, 12, 13, 25. In such cases we may observe that the *i* of the singular is very little perceived, and forms with the O one of those diphthongs which in their place we shall denominate *raccolti*; therefore in nouns of that nature the plural is formed by simply suppressing the final O, and thus giving life and plenitude of sound to that *i* which is scarcely heard in the singular. Thus from *bacio* proceeds in the plural *bacii*; from *occhio*, *occhi*; from *lavaggio*, *lavaggi*; from *raggio*, *raggi*; from *figlio*, *figli*; and from *uscio*, *usci*.—3dly, When the two vowels IO are preceded by a vowel, or by any consonant different from those already mentioned, and have no accent on either, the *i* is sounded as full as the O, and they are pronounced together, so that they form one of those perfect diphthongs or triphthongs, &c. which we shall then term *distesi*. Therefore in forming the plural according to the given rule, that diphthong is converted into that of double *ii*, which can produce no sound but that of *i* prolonged, which gives rise to the practice of denoting it by an *j* *lungo*, thus of *rubbio* is made *rubbi j*; of *odio*, *od j*; of *tempio*, *temp j*; of *saxaio*, *saxaj*; of *colatoio*, *colato j*, &c. &c. This mode of orthography will, I trust, appear so reasonable to every judicious reader, that if he should meet with any words in the *Vocabolario* inconsistent with it, he will rather be induced to consider them as slight inaccuracies on the part of the gentlemen academicians, than as instances in any degree subversive of what is here advanced.

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nant, and that he does not understand what has been above mentioned.

(IV.)

Nrs. 17. M;—18. N.

113. When one of these letters occurs before another consonant, a foreigner, in reading it, should avoid pronouncing the preceding vowel with *nasality*, because the Italian vowels are utterly exempt from such an unpleasing modification.

114. True it is, however, that in every language where those letters represent a sound similar to that which is perceived in the Italian, when the M, or N, is situated between vowels, it is almost impossible that the same sound should continue, when they stand before other consonants, so completely do they stop the passage of the voice. Therefore that may be said (I believe) of the English M and N, which our great critic *Salviati* observes of those two Italian letters, viz. that *before other consonants their sound is imperfect*, and that *with regard to the M, the lips are shut, and then opened to pronounce the subsequent consonant*; and that *as to the N, the palate is not touched, if the following consonant, which is fully sounded, does not require such a contact*. If more is required, vide *Particelle VII. and VIII. Chap. 3. Book III. Vol. I.*

115. Whoever is not content with clear experience on this head, may have full conviction of what has been asserted, by observing, that before one of the two consonants B and P, even where the N should be written for the sake of etymology or other cause, an M is placed in its stead, as having a *common articulation* with such consonant, so that the lips slightly touching to pronounce the M, open easily to utter the B or P; and as an articulation so formed is extremely different from every other which is requisite in the formation of all other consonants, the N is placed near them, of which an imperfect sound is obtained by touching the palate either with

with the root or tip of the tongue, and therefore it accommodates itself with little violence to juxtaposition by any consonant whatever.

116. Here I ought to add, that the Italians, imitating the Latins in some words which they have taken from them, write N even before three consonants, although all our grammarians agree that the Italian language never utters more than three consonants together (Vide No. 150). But in such words, which according to the modern orthography are very few, I can assure the reader that it is not usually perceived in the pronunciation, and except some affected coxcomb were to pronounce the word INSTRUTTORE, it would sound as it were written, ISTRUTTORE. This is the only letter (besides H) which (in this single case) is entirely mute in Italian, and which ought to be omitted even in writing; but it is proper that the literati should set the example (47).

(V.)

Nrs. 23. *S gagliarda*—24. *S rimessa*.

117. Amongst the uncertainties which the reader experiences in discerning the true pronunciation of this letter wherever it is found written, the following rules may be established, which if duly retained will be of great assistance to the mind.

Rule 1. S is pronounced *gagliarda* before the consonants C, F, P, T.

118. *Exception.* Unless the C precede an E or I, because the two letters SC, then form a simple elementary sound, which I have placed in the *Table of Elements*, under No. 25.

(47) From all that has been hitherto said on the nature of those articulations which produce the sound of M or N, there arises great matter of astonishment at finding them enumerated amongst the liquids, and so termed by the Greeks and Romans. Surely their sounds must have differed widely from those which the Italians have assigned them.

119. *Rule 2.* Before every other consonant the S is constantly *rimessa*.

120. *Rule 3.* But if the S is found before a vowel, either beginning a word, or standing in the body of a word preceded by a consonant, it is always sounded *gagliarda* (48).

121. *Rule 4.* In the pronouns *Si*, *Si*, S always retains its *gagliarda* pronunciation, although situated between two vowels, which may often happen in uniting these pronouns to verbs.

122. *Rule 5.* Double S wherever it be placed is always *gagliarda*.

123. The only case therefore wherein no rule can be fixed is when the S is single, and placed between vowels in the body of the word (49). Therefore on account of the difficulty which a stranger experiences to retain at first the rules above delivered, and likewise because they do not embrace all possible cases, I have thought proper, in this book, to distinguish, by two different characters, the two different sounds of the S, as may be seen in the *Explanation* printed at the back of the *Table of Elements*.

VI.

(48) Foreigners should avoid the vicious pronunciation of the S, after a liquid, still retained by many Tuscans, which should never be pronounced as a Z, but merely as S *gagliarda*. The mispronunciation of this letter is very displeasing to the Florentine, who pronounce it very gracefully. Not to mention the orthographical error into which it is likely to lead those, who are not on their guard, by making them shamefully write *pensare*, *scarzo*, in the place of *pensare*, *scarso*, &c.

(49) *Salviati* considers the simple sound of the S *rimessa* as one of those attributed to the Z, which he calls *semplice*. It is indeed true, that it is produced by the same articulation as the Z *rimessa*, and the English sometimes write it with Z, as may be seen in the word *bazy*, but the emission of the voice in the vibration of the organs in uttering these two Italian elements is so very different in degree, that it does not appear to me improper to write it with

(VI.)

Nrs. 29. *Z gagliarda*—30. *Z rimessa*.

124. The pronunciation of the *Z* is much more uncertain than we have shewn that of the *S* to be, and very few certain rules can be fixed whereby to discern when it is to be pronounced *gagliarda*, and when *rimessa*, and therefore it merited no less than the *S* to be distinguished by two several characters in this work, as is done, according to the method declared in the above mentioned *Explanation*.

125. *Rule 1.* It seems that the reader may be certain, that nouns ending in *anza* or *enza* have the *Z* always *gagliarda*.

126. *Rule 2.* Those words which after *Z* have one of the following diphthongs, *IA*, *IE*, *IO*, *IU*, have the *Z* *gagliarda*, although pronounced with less force than elsewhere; so that it appears that this letter in that single case should be written single, and in every other double. But this not being practised, *Salviati* has thought proper to consider the *Z* *gagliarda* before these diphthongs as a different element from that which is sounded in every other word, and has called the former *rotile*, the latter *aspra*, but their sound being altogether the same; and the variation depending only on the force with which they are pronounced, no more reason exists for distinguishing these two sounds than for doing the like with any other consonant single or double; hence it is that the academy has not followed his opinion. See paragraph 129, and note 51.

127. *Exception.* In words which have the accent on the *I* of any of the above-mentioned pairs of vowels, the sound of the *Z* is uncertain; because, as we shall see, such vowels cannot in that case constitute diphthongs.

with a different character, the rather, as the pronouncing one instead of the other would be extremely disagreeable to an Italian ear.

128. And here it falls within my purpose to reprobate that abuse which is countenanced by many grammars, in which we meet a precept for pronouncing Z in many words, as if it were S *gagliarda*, a fault quite unknown, even to the lowest plebeians, in Tuscany, and only in the mouth of the most unpolished inhabitants of Lucca, for which they are justly derided by their neighbours (50).

129. What has led inaccurate grammarians into this error, was undoubtedly their mistaking for the proper use that abuse in the pronunciation of the letter S, which I have reproved in note 48, and believing the converse of it, supported by analogy; induced by those words of the *Vocabolario Della Crusca*, under the same letter Z, where, treating of the various sounds assigned by grammarians (51) to this letter, it employs the following expression, “*Ma due sono i più principali, e più conosciuti; il primo più intenso, e gagliardo da alcuni detto aspro, e più simigliante al primo, che abbiamo assegnato alla lettera S, ed a noi più frequente; l'altro più sottile, e rimesso, chiamato da altri rozzo, da noi meno usato, e più simile al secondo suono della S.*” Here the Academy was dis-

(50) Many Tuscans pronounce S occasionally like a Z (see note 48), but there is no example of pronouncing a Z for an S, except among the inhabitants of Lucca; and the Tuscans have collected some words in which R is found, and pronounce them with an S *gagliarda* in derision of the Lucchese, saying *Sono stato in piaSSa, ho comprato una Succa, l'ho gettata nel poSSo, ed ha fatto lo schiSSo*; instead of pronouncing them, as they are properly written, thus: *Sono stato in piaZZa, ho comprato una Zucca, l'ho buttata nel poZZo, ed ha fatto lo schiZZo*.

(51) The Academy alludes particularly to the opinion of *Salviati*, who (as is said in note 49) considers S *rimessa* as a kind of Z; and we see, in paragraph 126, that he erroneously calls Z *aspra* the same sound with Z *gagliarda* (termed by him Z *sottile*), when the force of pronunciation is redoubled. See No. 126.

coursing.

coursing about that similitude or *Parentela*, (see No. 52), of articulations which takes place between the two sounds of the S and the two sounds of the Z, and reasonably compared them with each other, but not with respect to their sounds, which assuredly are not less different from each other than that of B is from that of M, between which letters also the Academy remarks a similitude, still meaning that of the articulations, and not that of the sound produced, which we can easily vary very remarkably, with scarce any perceptible change in the situation of the organs of speech. But sufficient has been said of the *elements*, let us now pass to other things relating likewise to the pronunciation, of which we shall discourse with much more brevity.

ARTICLE III.

Of the SYLLABLES.

130. We see in the Table, at No. 50. with how much delicacy various consonants are united together in Italian words; but as we are now treating of syllables, I have to apprise you that it is not every combination of consonants which is met with in Italian words that forms a single syllable, because, when a disagreeable asperity would result from the union of a consonant sound with the subsequent one, the Italian immediately interposes an interruption of breath, which gives birth to the so often mentioned *sheva*, or *E silent*, and thus produces two syllables.

131. On this grand principle are founded most of the particularities of the Italian syllable which I purpose here to expound; intimating to the reader, that all the observations appertaining to syllables which are here omitted, are to be considered as the same which are common to the English, with many other languages, and extremely easy to be distinctly

ly comprehended by those who know, or have read what I have mentioned in speaking of the syllable in general, in No. 25 & 27.

132. I say, in the first place, that the Italian tongue has no syllable which after a vowel or diphthong admits more than a single liquid letter, and never that, unless it precede another consonant; therefore all that we shall advance relative to syllables turns solely on those consonants which precede the vowel or diphthong.

133. Now it appears to me that all the observations on the division of syllables are appertinent to either of these two cases. 1st, Either two or more different consonants meet in the body of a word: 2d, Or the same consonant is repeated in writing.

134. In the *former case*, as a corollary of No. 132, we should hold it for certain that if the first of the consonants which are joined together be not a liquid, they should be all united in one syllable with the vowel. And to express the same thing in a different manner, and perhaps more clearly: as often as consonants are so combined in the body of a word as they could not be found at the beginning, the first of them belongs to the preceding syllable, and the rest unite with the subsequent.

135. As to the *second case*, mentioned in No. 133, we should here recollect what is said in No. 29, and then reflect that the Italian tongue, continually aiming at sweetness, forms its words of *physical syllables* as far as possible (see No. 27 and 28), and that for this effect is remote from the common practice of other languages, which usually divide the double consonant into two syllables, one of them being only pronounced in Italian with greater force together with the subsequent vowel with which both form a syllable.

136. This singular property of the Italian tongue is very ingeniously elucidated by the celebrated

Benedetto

Benedetto Buommattei, in his grammar, *Tratto IV. Chap. VI.* to which I refer those readers who desire to see these matters more accurately handled.—For my little treatise a single example will suffice to corroborate what has been just laid down. When two Cs or two Gs meet between vowels, each is pronounced, in French and English, according to the nature of the vowel which is immediately contiguous; thus in the French words *succès, suggérer*, and the English ones *success, suggest*, the former C or G is pronounced hard, as being contiguous to the U, and the subsequent one soft, because it stands next to E, which commonly gives it such a sound. But this is not the case in the Italian words *successo, suggerire*, in which both CC, and GG are pronounced like a single C, or G *morbido* sounded forcibly, and form one syllable with the succeeding vowel E, which uniformly gives to the C, or G, the like sound.

137. Hence it is, as the above-cited *Buommattei* well remarks; that if we would rationally divide the syllables of the words *abboccossi, raddoppiollo*, and the like, we ought (whenever it might be necessary in writing) to separate them in this manner; *A-bbo-cco-ssi; Ra-ddo-ppio-llo*; but a bad custom having prevailed over reason, to proceed on this model would be esteemed a monstrous innovation; therefore nobody dare recommend this mode of orthography, however reasonable it must appear.

ARTICLE IV.

Of DIPHTHONGS, TRIPHTHONGS, and QUADRIPHTHONGS.

138. Some grammarians have imagined that they found in the Italian tongue an additional proof of that harmonical sweetness so much celebrated as its principal excellence, by proving that it only

can

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can pronounce three or four vowels together by a single impulse of the voice: but whoever thinks thus, runs unawares into a capital error of judgment, because several vowels pronounced together produce necessarily a certain awkward gaping, distinguished by M. d'Olivet by the Latin name *hiatus*, which introduces a disagreeable languor into discourse very discernible and disgusting to delicate ears. And to give a proof of what is here delivered to whoever is not possessed of uncorrupted organs, it is sufficient for him to reflect, that poetry, the daughter, if I may so speak, of true harmonic sweetness, avoids, as much as possible, the concurrence of vowels, and commands its pupils to deprive of one or more letters those words which abound with vowels in the body of them, or which terminating in a vowel, precede others which commence with one (52), precisely because the harmony of the verse obliges us to unite together all the words of which its feet are formed. Hence it is, that I shall make it my principal care to demonstrate, that if the Italian tongue pronounces three or four vowels, one after another, in a word, sometimes the first of these is in some measure lost in the articulation of the preceding consonant, and sometimes a renovation of breath succeeds between the pronunciation of one of them, and the subsequent; so that not the *triphthongs* and *quadriphthongs*, but even the *diphthongs*, are less frequent than our ancient grammarians imagined.

139 And here it is proper, before we enter on the subject-matter, to announce to the reader, that whatever is said of the *diphthongs* will be equally

(52) Although this rule be not strictly observed in many languages, it suffices, to prove what is asserted, that the most eminent conform to it, and that the Greek has afforded an example of it, which is not only the noblest and richest tongue, but sweet and harmonious above all others in the common opinion.

applicable

applicable to the *triphthongs* and *quadriphthongs*, unless they be expressly excepted, so that it is merely for brevity that the repetition of the name is omitted.

140 Without losing ourselves in the enumeration of the different combinations of vowels, which form diphthongs in Italian words, as being a matter of much difficulty and no advantage, we shall make a division of them conformable to the practice of the most accurate grammarians, and from which it will be easy to deduce the first proof of that infrequency of Italian diphthongs above alluded to.—The diphthongs are commonly divided into *distesi* (open), and *raccolti* (close); under the denomination of *distesi* are included those diphthongs, of which both vowels are equally perceived; and those of which the first vowel is hardly perceptible, and the second, or last, more forcibly pronounced, are denominated *raccolti*. In these definitions I have somewhat deviated from the expressions of *Salviati*, *Buonmartei*, and others, who have delivered the same division of diphthongs, because, as they lived in times in which the analysis of the human voice was extremely imperfect, it is not wonderful, if attempting to treat a point of so much nicety, they have fallen into very grievous errors (53). And, that my two definitions

(53) In fact what can be a more grievous error, than calling *distesi* diphthongs the AE of the word *aere*, and the AU of *laude*, words which are certainly trissyllables, and *druciole*, so perfectly distinct, that it is not permitted even to Poets to put them in the end of the verse for dissyllables; although, as from the following paragraphs and notes will appear, the licence is very great, which the Italian Parnassus grants them, with respect to the creation or destruction of diphthongs. And if such words appear dissyllables in the middle of the verse, rather than believe them so, we should persuade ourselves, that the Italian metre frequently accounts as a single syllable two or more,

which

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tions may appear more clear, and thus the student may more easily discover which of the Italian diphthongs are to be denominated *distesi*, it will be sufficient to observe in what conjunctures the *raccolti* are formed, and in what others the vowels which follow each other in words, are necessarily pronounced in separate syllables.

141. Whenever the accent falls on the last of the vowels which stand together, we shall easily be persuaded that it is necessary it should be much stronger than the preceding, if what is said of the nature of the accent, which is always implied throughout this treatise, be present to the mind (vide No. 37); wherefore, in such case, the diphthong should, without doubt, be termed *raccolto*.

142. From what is said on the elements, and from the practice of pronouncing Italian words, it is easy to collect, that the letter *i* is often written rather to make a preceding C or G sound *morbido*, which would otherwise sound *rotondo*; or to give support to the elements CH, GH *schiacciati*; which, compounded of vowels only, immediately follow each other, although it rarely ventures to violate their form, by impeding that pause which is usually interposed between one syllable and another. Let us hear in confirmation of this, the very words of the Florentine Aristarchus, Vol. I. Book III. Chap. i. Particella 7. *Ma comporta la natura del nostro uerso, quantunque d'undici sillabe, quanto alla regola, la sua misura sia, quasi per entro il suo corpo, il trascorso delle uocali, in guisa che dicendo,*

Voi ch' ascoltate in rime sparse il suono,
non solamente non si pronunzia

Vo' ch' ascoltate'n rime sparse 'l suono :
ma non è uero, ch'è il uoi, in una sillaba si raccolga, come alcuni hanno detto : ed a cui caglia di chiarirsene, pruoui a mandarlo fuori con ogni maggior lentezza in due sillabe, e, mandatelo, fermisi exiando con la uoce, e faccia una lunga posa, e altrettanto adoperi nell' ascoltate in, e nello sparse il, e uedrà, che non pure il suon del uerso danno non ne patisce, ma ne diuien migliore, e piu robusto, e piu bello.

GL *infranto*, and SC, than to display its own vowel sound; as for instance, in the words *aCCiArino*, *aGGIu gnere*, *CHIACHIEvare*, *GHIAndaia*, *sbarv. GLIO*, *SCIAGura*. The same may be said of the U which follows the Q, which is always accompanied by that letter, and always receives another vowel after it in the same syllable, as we see in the words *acQUa*, *reQUie*, and an infinity of others; in which cases, all the diphthongs IA, IE, IO, IU, UA, and the triphthong UIE, ought to be denominated and pronounced *raccolti*.

143. But from hence it cannot be inferred that the above-mentioned diphthongs, or any others, which begin with I or U, should be always *raccolti*; because, having above seen, that the sound of these vowels is weakened by the articulation of the recited elements, it is natural to suppose, that whenever the vowel I, or U, precede any other element, neither giving or receiving mutual modification, such diphthongs should be called *distesi*; because the vowels which compose them would sound each with equal force.

144. We shall now see in what cases vowels follow each other in the body of a word, without forming a diphthong. *Buomattiei* enumerates, amongst diphthongs, the EE of the word *veEEmente*; but if this were a diphthong, why should not the AA be so in *I/AAC*, the *ii* in *desii*, the OO in *cOOperare*? The fact is, that to reckon the same vowel repeated amongst diphthongs, is tantamount to a confession of ignorance as to their nature: because (as I have observed in the end of Note 46, speaking of the plurals of certain nouns, ending in the singular in IO,) if the vowels, in order to form diphthongs, must necessarily be pronounced by a single impulse of the voice, on a supposition that each has the same sound, what can be the result, except

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a single

a single vowel of a long quantity? Now, how can we believe, that the Italian tongue, regular and simple as it is in its orthography, should offend in such cases by such an irrational redundancy, and write a vowel twice to shew that it is to be pronounced long? Unless strangers are willing to plunge into an ocean of absurdities, I hope, that what has been said (notwithstanding their inexperienced ears may not be fully sensible of the truth of it,) will suffice to persuade them that *as often as a vowel is immediately repeated in a word, the pronunciation of it is also repeated by two distinct emissions of the voice, and thus are formed two syllables*, (54).

145. Another error common to all grammarians is that mentioned by us in Note 53, which we shall here expound in more general terms. Our critics have fancied that the accent has no influence in constituting or destroying the diphthong; and that if other vowels follow that which is accented they always form a diphthong with it, which they call *disteso*. But who does not see how much this is repugnant to harmony, the principal advantage of the Italian language? The passing from a higher sound to a lower in the same breath, would not only occasion an effort certainly disagreeable, but would also render imperceptible the accent always here treated of, which I have proved to be most important to the understanding any language that contains words of more than one syllable. (Vid. No. 36). Let the reader for the present rest satisfied with what is here said, and hold it for certain, that *the accent serves to separate the pronunciation of the vowel on which it falls, from that*

(54) I shall here observe, that this whole paragraph appertains to diphthongs only, because it never happens in Italian, that another vowel is found after one twice written.

of

of any subsequent one whatever, and to form of them distinct syllables; remaining assured, that it is not even permitted to the poets to transgress the like rules (55); of which we shall see the solid foundations

(55) And in reality every body knows, that in Italian verses the last vowel of the penultima, and the whole last syllable of the final words should be compounded of the same letters in order that they may rhyme with each other, when they are neither *sdruciole* nor *tronche*. Now, if the accent did not divide the diphthong into two syllables, how should it be possible that the words *desio*, and *oblio*; and *vedea*, and *vivea*, and an infinity of others, should rhyme? On the contrary, what other obstacle is there to prevent the word *aura* from rhyming with *paura*, except that the former is considered as a trissyllable, and *sdruciole*; the latter as a dissyllable, and *andante*? Since, as we see, the letters which to constitute rhyme ought to be the same, are strictly so in the above cited words.—And as to the letters AU, we may certainly find in *Petrarca* some which apparently contradict my opinion; because (it being notorious, that the *sdruciole* rhymes cannot, according to the established rules of the Italian Parnassus, be intermingled in serious poetry, and more especially in the sonnet, with the *andanti*;) how could this illustrious lyrist, it may be objected, in the sonnet *Rotta è l'alta Colonna*, &c. and in many other places, mingle the rhyme AURO, with the accent on the A, with the rhyme ERO, and the like, which are certainly *andanti*, if the former is to be called *sdruciole*? Now, this objection appears to me to admit an obvious answer without subverting the principle I have established in this paragraph. Having observed that, in the copious number of *sdruciole* words which are formed by the separation of two vowels, by means of the accent, some only which have AU in the penultima with the accent on the A, are employed by *Petrarch*, and other poets, as rhymes mixed with the *andanti*, I collect from thence, that the pronunciation of the letters AU, in words which form rhyme in the *Canzoniere*, was, in those times, a single sound extremely similar to the modern O aperto, which we often observe to happen in the English and French; and that the abuse has been introduced by our modern poets, after the true pronunciation of those two vowels was lost, of mingling such *sdruciole* rhymes with the *andanti*. And, to corroborate this

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foundations when we shall come to treat of the quantity.

146. And

this, we may observe, that not one of those words in AURO of a *sdrucchiola* pronunciation can be employed in prose without changing the AU into O, both in the writing and the pronunciation.—It would now remain to shew how the accent gives to such words an additional syllable in the body of the verse when they are written intire; but of this enough is said in Note 53.—And in as much as what is hitherto advanced is irrefragably true (as I trust I have demonstrated to all who cannot be convinced by auricular demonstration,) how many *triphtongs*, and *quadriphthongs* parting into different syllables are resolvable into *simple vowels* and *diphthongs*! How ridiculous must it appear to reckon with *Salviani* as diphthongs, the UAI and the IEI of the words *q*UAI and *m*IEI, since the accent in these words makes another syllable of the *i* final; and for quadriphthongs, the IUOI of the words *fig*IUOI, *lac*IUOI, and the like, because of these four vowels a triphthong and a syllable of a single vowel is formed in virtue of the same accent. Infinite also are the instances in which what the grammarians call diphthongs are vowels, pronounced in different syllables, as may be seen in the dissyllables *mia*, *Dio*, *sei*, *mie*, and abundance of others.—The learned *Iacopo Mazzoni*, that great genius, who, as the author of the *Pinacotheca* expresses it in Latin, *retained all he had read, and had read every thing*, has left us a very diffuse *Treatise on Diphthongs*, which I possess in the third volume of the very scarce Collection of Grammarians, printed in 18 volumes in 4to. Venice, nella Salicata, 1643. In this he has treated the subject with a pompous erudition worthy of so learned a man, but has fallen into a grievous mistake, since, through ignorance of what is laid down in this note, and 53, as to the force of the accent, on finding the above recited dissyllables, and innumerable others, always placed as such at the end of a verse, he thought he might infer from thence, that the Italian tongue has no other diphthongs than AU, and EU, because no words end with these letters; and by consequence the same circumstance could not be found with respect to these. But if instead of seeking diphthongs in dissyllables deprived of consonants in the last syllable, he had sought amongst the trissyllables or polysyllables, he would have perhaps perceived that the accent alone hindered the letters IA, IO, and others of the like nature, from uniting in a diphthong; but

146. And, finally, let us observe, that the indulgent muses grant the Italian poets full licence to divide every diphthong into two syllables, or to retain it as in prose (56), both in the body and the end of the verse; but they have not allowed a similar election with regard to the accented vowels, so as to permit their being united into a diphthong with any ensuing vowel, as is abundantly demonstrated in Note 53, and 55. This poetical liberty adds infinite beauty and harmony to Italian verses when prudently used, but occasions great embarrassment to foreign readers, whose ears cannot easily discern the dissolution of such diphthongs. To remove this difficulty, the illustrious *Sig. Conte Alfieri*, to whom the Italian theatre owes the perfection of tragedy, if not the invention, has prudently denoted (57) such dissolution of diphthongs by means of an accute accent over

but that in the body of the verse, and in the end, they are found as diphthong, unless the accent hinder, as in the words *disgrazia*, *mania*, and many others, may be observed. (See the following Note.)

(56) And so far does this power extend, that of the words *disgrazia*, *impero*, and the like, the poet may either form *sdruciole* or *andanti* rhymes, because the accent does not fall on their final letters *IA*, and *IO*, but on the preceding vowel. Although this licence does not appear in other respects general as to the rhyme, but limited solely to those final diphthongs which begin with *i*, of which, in reality, no other reason can be adduced, than the irregularity of usage, to which, in matter of languages, we must frequently submit. Whence in our case it is always adviseable in rhyme to separate every diphthong, which does not begin with *i*, and to call *sdruciole* the words *promiscUA*, *innocUO*, and the like, although the *UA*, and *UO* are pronounced as diphthongs in prose, and frequently in the body of the verse.

(57) See the beautiful edition of his Tragedies in six volumes, octavo. *Paris, chez Didot, l'aîné 1788.* (Edwards, Pall Mall, and Bond Street.)

the former vowel. And it is to be wished, that this practice were rendered universal, because to its utility it unites the merit of being simply an extension of that system of accentuation maintained by the celebrated Academy *Della Crusca*, as we shall see in its proper place, and introduced by a celebrated poet, who, by the excellence of his tragedies, has rendered, and will render much more when more known and read, the Italian buskin, majestic and eminent above any other amongst enlightened nations.

ARTICLE V.

Of the ACCENT.

147. We now arrive at a new source of harmony common to almost all languages, but perhaps more particularly operating in the Italian, which places the seat of its accent with so much variety, sometimes at the beginning, sometimes in the middle, sometimes at the end of words. Nor can the English language, which employs similar variety, vie with it in this particular, because the monosyllables and dissyllables are so numerous in the former, that although the seat of the accent varies, it has not so wide a field to range in. According to the rules of modern orthography, there are very few places where the Italian accent can be indicated to strangers by any sign; hence it is that I have in this book somewhat enlarged them, and placed an acute accent (') over all those accented vowels which could not be otherwise known to be so. (See the *Explanation* printed after the *Table of Elements*.) Desirous that nothing should be wanting in this *Treatise* to the true lover of the Italian language which might facilitate its *pronunciation*, I shall endeavour here to deliver in order all those rules which appear to me capable of determining with

with certainty the seat of the accent in most words; for in all it is not to be expected.

148. And before I proceed to the rules, I must, for the sake of brevity, request of the indulgent reader permission to distinguish the syllables of words by the following Italian names, which so energetically express their inverted order, and to which I here annex correspondent expressions in English: *quartultima*, (the last but three;) *quintultima*, (the last but four;) *sestultima*, (the last but five;) the other three words I shall use in English; *last*, *penultima*, and *antepenultima*, on the authority of several dictionaries. And I wish the reader to be admonished that henceforth, in using the word *polysyllable*, I mean to comprize under that name every word which has more than three syllables. (See Note 11.)

149. *Rule 1.* The first rule is, that, with respect to the accent, derivatives, or compounds, frequently do not follow the rule of their primitives, as will appear from what follows, and was hinted at in Note 31. as an exception to that very general rule delivered by me in No. 55.

150. *Rule 2.* Let us, in the second place, observe, that although some Italian words are compounded of ten, or eleven syllables, the accent cannot rest on any syllable before the *sestultima* (58); and on this, as well as the *quintultima* and

(58) *Buonmattei* imagined, *Tratt. VI. Cap. VI.* that he might give as examples of the accent on the *sestultima* syllable, the words *pargamivisene*, *mandamivisene*; but these words being formed of four conjunctive pronouns, amassed together, are not admissible into the Italian, notwithstanding what *Castelvetro* observes in his *Giunte to Bembo*, because more than three are never found together in good writers: and I myself should be unable to resolve the energetic expression of the four which are found in each of the above words. (See the following Note.) And here I entreat

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and *quartultima*, it seldom happens to fall, as from the following paragraphs, and the practice of reading, is without difficulty collected.

151. *Rule 3.* By practice itself is fixed this other limitation of the seat of the accent; which is, that only some third persons plural of verbs in the conjugation in ARE, amongst all simple words, have the accent on the *quartultima* (59): nor does any other simple word carry it farther back: and every other word, the accent of which rests on the said

entreat the curious reader to peruse what *Varcbi* has written in his *Ercolano*, in 162, and following pages of the Florentine edition, 1730, in *quarto*, where he will be amazed at seeing the immense richness and variety of expressions which result to the Italian language from such conjunctive pronouns; as he gives a complete catalogue of all their possible combinations, so far only as two and two stand united. I do not mean, however, that any one should from thence conjecture, that three conjunctive pronouns may not stand together in our language, which I have just affirmed to happen; because *Varcbi* never puts in the said combinations the particle *ne*, which alone has privilege to stand united with two conjunctive pronouns, sometimes as a pronoun of the same species, and sometimes as a slight and simple expletive.

(59) Of the verbs in ARE, these only which, in the first person singular of the present indicative, and subjunctive, have the accent on the *antepenultima*, have it on the *quartultima* in the third persons plural of the same tenses. We shall see in the sequel of this article, what and how many are the verbs in ARE of such description. Here let us observe, that only such persons plural afford examples of the accent on the *sestultima*, but no further, as might at first sight appear; because such words losing a syllable by adding to them the conjunctive pronouns, although three of them be joined, and the accent continue where it was, it is never thrown farther back than the *sestultima*; as for example, if to *recitano*, which has the accent on the *quartultima*, we have a mind to add the three pronouns, *gli, ne, se*, we make an elision of the final O, and it will run *recitanglienesi*, or *recitansegliene*; so that what is said in No. 150. is confirmed (See the preceding Note, and the following Nrs. 186, 187.)

quar-

quartultima, as likewise all those which have it on the *sestultima*, or *quintultima* are composed of a verb, and of two or three of these conjunctive pronouns; *mi, ti, si, li, gli, lo, la, ci, vi, ne, me, te, se, ce, ve, le, glie*.

152. *Rule 4.* Every primitive word, and all derivatives, and compounds, that are not comprized in the preceding rule, are accented either on the last syllable, and called *tronche*; or on the *penultima*, which I call *andanti*; or on the *antepenultima*, called *sdruciole*, and under this name are comprized also those mentioned in the preceding paragraph (60).

153. *Rule 5.* *Tronche* words are divided into two species: 1. Some are naturalized in the language (61), and used in prose as in verse, and end in

(60) The poets conclude their verses, for the most part, with *andanti* words, as those which produce a harmony neither too soft nor too harsh for the verse. *Dante* has mingled in his divine Comedy verses with *tronche* words at the end; but Italian literature has no valuable work written entirely of verses of that kind. *Sanazzaro*, in his *Arcadia*, has displayed the whole value of *sdruciole*, and shewn how proper they are for pastoral poetry. Were an unprejudiced person to peruse that work, he would probably think with me, that it surpasses even Virgil's *Bucolics*. Let it be observed, however, that no other *sdruciole* are ever used by poets than those which are accented on the *antepenultima*; although the grammarians include, under that title, the others mentioned in paragraph 151. (See my Definitions, Nrs. 43, 44.)

(61) Our grammarians have ably proved, that the Italian language, in its pristine purity, had no *tronche* words whatever. And some of them, as *virtù, virtù, &c.* are frequently at this day written in verse *andanti*, by adding the syllable *de*, or *te*; nay, the preterites and futures of verbs also, and every other word which is now constantly *tronca* in Italian, was not such anciently; and they said *ameroe*, and not *amerò; udie*, or *udio*, as the poets now say, and not *udi*. And as *Varchi* proves in his *Ercolano*, p. 258, even the monosyllables *me, te, se*, and the like, were not *tronche*; because

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in a vowel with this grave accent (`): 2. Others become *tronche* occasionally, and only when the harmony of verse or prose demands it, and these almost all end in a consonant, either with or without an apostrophe, and very few with an apostrophized vowel (62). This kind of *tronche* words can only be formed from those which were

cause they had the syllable *ne* for their termination, and were pronounced and written *mene, tene, sene, &c.* And *Dante* employed the same particle *ne* at the end of some preterites without intending any thing but to render *andanti* those words which would otherwise have been *tronche*, and said *saline, partine*, instead of *sali, parti* (*Purg.* 4.) But neither *Dante*, nor the vulgar Tuscans, which continue to use many of them even at this time, suffice to recal such words into usage; and they are to be avoided both in speaking and writing.—There is no reason to regret the loss of such words; our language having by this means acquired the *tronche* words, which, although they appear harsh at the end of an heroic verse, when well disposed in the body of it, beget both in verse and prose a sweetness possessed by the Greek language, and wanting to the Latin, as Quintilian laments, *Institutiones Oratoriae* (Lib. XII. Cap. x.) saying, “ *Sed accentus quoque cum rigore quodam, tum similitudine ipsa minus suaves habemus, quia ultima syllaba nec acuta unquam exitatur, nec flexa circumducitur, sed in gravem, vel duas graves cadit semper. Itaque tanto est sermo Græcus Latino jucundior, ut nostri poetæ, quoties dulce carmen esse voluerunt, illorum id nominibus exornant.* ”

(62) As to the use of the apostrophe, our Academicians *Della Crusca*, in the preface to the *Vocabolario*, § VIII. insinuate, that recourse is to be had to it only when a word loses, by the collision of a vowel, its final letter, which will be requisite to retain it before a consonant. *Salviati*, on the contrary, rationally demonstrates (Book III Chap. ii. *Particella* 34.) that we ought to annex the apostrophe to all those words which want a letter before a vowel, and never before a consonant: but such discussions appertaining to orthography, and not to pronunciation, must be here omitted; and the reader is only to be warned, that usage is divided between these two opinions, so that neither can be termed erroneous; and that of *La Crusca* is preferable, only because it is more frequent in good editions.

andanti,

andanti, when entire; because, if the *sdrucchiole* receive detruncation they become *andanti*, and not *tronche*, as to the accent. Let us further observe, as to the few that have an apostrophe, and end in a vowel, that they are all *tronche*, and belong more to verse than prose; as *vuo'*, *me'*, *frate'*, *figliuo'*, &c. which when entire are pronounced *andanti*, and written *vuci*, *meglio*, *fratelli*, or *fratei*, *figliuoli*, or *figliuoi*. (See Paragraph 145, and Note 55).

154. *Rule 6.* As to the first species of *tronche* words, the grave accent itself indicates it to the reader; because no word receives the said accent, unless it be *tronca* by pronunciation; and all which are such, and end in a vowel, are universally so written.

155. *Corollary I.* All words which have two vowels only, if they end in one of them, without an accent, or apostrophe, are dissyllables, and pronounced *andanti*.

156. *Corollary II.* No word can be *sdrucchiola* which has not three vowels, or more, without an accent, or apostrophe. (*Rule 5. and 6.*)

157. *Corollary III.* *Tronche* words do not demand any rules, and are all discernible of themselves; therefore, merely to assist in distinguishing amongst words having three vowels, or more, without any printed accent, or apostrophe, which are *andanti*, and which *sdrucchiole*, the following rules are delivered, which I shall distribute into two classes. But first precede

TWO INFALLIBLE GENERAL RULES,

for every kind of Italian Words.

158. *Rule 7.* Let us establish as the first rule that which is deducible from what is said in No. 63. to wit, that every word which has in the penultima,

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penultima an E, or O, *aperto*, is *andante*; and if such E, or O, is found before that penultima, the word will be *sdrucchiola* without doubt, because the accent can rest in no other place.

159. *Rule 8.* No word can be *sdrucchiola* in prose, when before the simple vowel, or *raccolto* diphthong with which it ends, stands either a consonant repeated, or two different consonants, provided neither of these last be an R; the force necessary to pronounce them, resisting the rapidity which should take place in pronouncing the syllables that follow the accented ones.

RULES RELATING TO NOUNS;

Substantives as well as Adjectives.

160. *Rule 9.* The plural and feminines of all nouns substantive, or adjective, have the accent on the same vowel which is accented in their masculines singular, remaining, as these are, either *sdrucchioli*, or *andanti*, if the formation of these accidents follow the general rules of grammar.

161. *Rule 10.* Polysyllables, whether adjectives, or substantives, which end in two vowels, have the accent on the last vowel of the syllable which precedes those two vowels, and are *andanti* in prose, one *raccolto*, or *disteso* diphthong being formed of the two final vowels: but the poets sometimes divide this diphthong, and render such words *sdrucchiole*. See what is said in No. 146, and Notes 56, 57.

162. *Exception.* Some words ending in IO, and many in IA, are excepted, with their feminines and plurals in *ii* and *IE*, according to the tenor of *Rule 9.* constantly dividing both in prose and verse the said diphthongs into two syllables, and receiving over the *i* that accent, which, by virtue of the rule here delivered, would fall upon the vowel that precedes it; as we see in the words

tentennio,

centennio, *villanta*, and many other dissyllables and trissyllables, as well as polysyllables. The catalogue of all these is too numerous to recite here with advantage to the reader. The Academicians *Della Crusca* have (as I have done also in this book) indicated this dissolution of the diphthong by an acute accent (´) over the penultimate *i* of all such words; and it is astonishing that the greater part of authors and printers should disdain so useful a practice, and scarce ever follow it, although such negligence often embarrasses many of the Italians themselves who have not spent their earliest years in Tuscany. Instead of abandoning so useful an accentuation, they ought rather to extend the practice of it, by comprizing every similar separation of vowels which happens in other nouns, and in several tenses of verbs; and also by using it in printing or writing poetry, in all those cases in which that voluntary solution of diphthongs takes place, of which I spoke in the preceding article (63). Of this practice an eminent modern poet has lately set us the example. (See No. 146. and Notes 56. and 57.)

163. *Rule 11.* The termination *ISSIMO*, which is joined to adjectives, to form the superlative degree, has the force of removing the accent from the syllable on which it rested in those words, and carrying it to the first *i* of the said termination, and thus renders them all *sdrucchioli*.—The same power of altering the accent belongs likewise to all those final terminations, *INO*, *ELLO*, *UCCIO*, *ETTO*, *ACCIO*, &c. which being added to substantives, or adjectives, for the sake of endearing, aggran-

(63) The poets have greater licence with relation to the accent, which they sometimes remove from the *antepenultima* to the *penultima*, unless there be a diphthong in it; and of the *sdrucchioli* words, *tenebre*, *palpebra*, &c. make *andanti*, as *tenébra*, *palpébra*. It would be well, were such licence marked by an acute accent; and the above mentioned illustrious poet authorizes us to do so by his example.

h

dizing,

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dizing, diminishing, or vilifying the objects, or qualities they represent, constitutes those species of nouns called, by the Italian Grammarians, *diminutivi*, *vezzezzativi* *aumentativi*, or *peggiorativi*; but all these necessarily become *andanti*, according to the rules under Nrs. 159. 161. and the following one.

164. *Rule 12.* I believe I may assure the reader, that any kind of noun ending in the singular in one of these combinations of letters, ANA, ELA, ELE, ESA, ESE, OSO, OSA, INO, INA, UOLO, are *andanti*; and by the 9th *Rule*, their plurals also and feminines, if regularly formed.

165. *Exception.* I do not mean to include proper names of persons or places in this or any other rule, because they are frequently irregular. I would also except the following five *sdruciole* words, *acino*, *asino*, *frassino*, *gemino*, *pristino*.

166. *Rule 13.* In an attentive examination of a copious dictionary of *sdruciole* rhymes, printed at Milan in 1753, I have not been able to discover any other substantive or adjective registered in it, which had for its penultimate letter a B, V, or Z, except the few which I shall here give as exceptions; therefore the stranger may, I believe, rest assured that every other which has one of the aforesaid consonants for its penultimate letter will be *andante*.

167. *Exception.* The words *arabo*, *idrofobo*, *incubo*, *reprobo*, *succubo*, *concavo*, *tritavo*, *vescovo*, *arcivescovo*, *polizza*, are *sdruciole*.

168. *Rule 14.* I venture here to deliver as a certain rule, that every substantive or adjective which has in the masculine singular one of these terminations, BILE, EVOLE, IFERO, INE, is *sdruciole*; to which let the contents of *Rule 9.* be added.

169. *Exception.* The words *affine*, *confine*, *soprafine*, are *andanti*.

170. *Rule*

170. *Rule 15.* There is no noun, that I can recollect, which, having for its penultimate letter a P, preceded by a vowel, is not *sdrucchiolo*.

171. *Exception.* The words *antipapa*, *ciclope*, *dirupo*, *Europa*, *isopo*, are *andanti*. I supplicate the benevolent reader to attribute it to my want of memory and of books, if the exceptions to the rules above laid down are found defective, which I hope will happen in so few cases as not to destroy the utility of my labour, which those of others have served to stimulate and guide (64). We now come to give with less incertitude, and more brevity,

RULES RELATING TO VERBS,

and other Parts of Speech,

172. *Rule 16.* The infinitives of Italian verbs are *andanti*.

173. *Exception.* Infinitives ending in ERE, are *sdrucchioli*; from which number are to be excepted

(64) Sig. *Veneroni*, in his *Maître Italien*, has given us an infinity of rules to distinguish where the accent rests in nouns adjective and substantive; sometimes founding them on their two final syllables, and sometimes on their penultimate letter; but the exception to which each of these rules is subject are so numerous and embarrassing, that I have not thought fit to abstract from them any more than those already adopted. His labour, however, is both very ingenious and correct; and I am persuaded must be by another hand than that which wrote the other things in that book, pertaining to Italian pronunciation; since in them so little is found which is exact. Perhaps the rules of the accent are extracted from some dictionary of *andanti* rhymes, as that of *Stigliani*, *Ruscelli*, or others, of which I could now make a good use, if I could procure them; and, with greater probability, it may be supposed to be taken from a modern book, in 2 vol. 8vo, intitled *La Prosodia Italiana*, the author's name of which I have forgot, although I possessed it some years ago, and now desire in vain to consult it.

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the few following, and their compounds, *avere*, *cadere*, *calere*, *dissuadere*, *dolere*, *dovere*, *giacere*, *godere*, *parere*, *persuadere*, *piacere*, *potere*, *rimanere*, *sapere*, *sedere*, *solere*, *tacere*, *temere*, *tenere*, *valere*, *vedere*, *volere*, which are *andanti*, according to the rule.

174. *Rule 17.* All those voices of verbs, which, end in two vowels, are *andanti*, because the two vowels are divided into two syllables, and have the accent on the first of them, as *amai*, *perdei*, *cadeo*, &c. &c.

175. *Exception.* Those cases are excepted in which the two final vowels form one *raccolto* diphthong; because in the nature of that diphthong, the accent then passes to the preceding vowel, as in *soglio*, *giaccio*, &c.; as also there are usually excepted from the rule the three persons singular of the indicative, subjunctive, and imperative of some verbs in ARE, as *evacuo*, *eccetto*, *dilatio*, and a few others, in which the final diphthong is not divided in prose.

176. *Rule 18.* All the first persons plural of the first imperfect of the subjunctive have the accent on the antepenultima, as *leggessimo*, *amassimo*; and therefore are without exception *sdruciole*.

177. *Rule 19.* Every other first and second person plural of any tense, all active and passive participles and gerunds are, without exception, *andanti*.

178. *Rule 20.* The first, second, and third persons singular of almost all tenses are *andanti*.

179. *Exception I.* The first and third persons singular of all futures are always *tronche*, as *finirà*, *finirà*, &c.

180. *Exception II.* The third persons singular of præterites are *tronche* in all those verbs which end in the first of the same tense and number in two vowels, as of *credei*, *amai*, *dormii*, are made *credè*, *amò*, *dormì*, &c.

181. *Ex.*

181. *Exception III.* The first, second, and third persons singular of the indicative, subjunctive, and imperative of some polysyllabic verbs in ARE, are always to be pronounced *sdrucchiole*. It is not easy to give a complete catalogue of these; the verbs in ARE amounting to many thousands; nevertheless I shall not fail to give here in brief the judicious observations of *Veneroni*, or whoever wrote his treatise *De l'Accent Italien*.—1st, Analogy proves very completely that all those polysyllabic verbs in ARE, which are formed of a *sdrucchiole* noun, fall under the present exception in the above mentioned cases; thus, *recito, ricapiti, spasima*, the first, second, and third persons singular present indicative, with the corresponding persons in the conjunctive and imperative are *sdrucchiole*, coming from the verbs *recitare, ricapitare, spasimare*, which are formed from the *sdrucchiole* words, *recita, ricapito, and spasimo*; nor can any exception, I believe, be found to this principle.—2dly, I have not been able to recollect any polysyllabic verb in CARE, nor OLARE, which does not fall under this exception; therefore I venture to affirm with *Sig. Veneroni*, that the said persons in tenses of verbs so terminated in the infinitive are *sdrucchiole*.—3dly, Lastly, I give here a catalogue of verbs which fall under the exception, without being able to reduce them under either of the two given canons. This catalogue is *Veneroni's*; with some variations, however, which my ear has suggested, and with those amplifications which I have been able to make by the aid of my dictionary of *sdrucchiole* rhymes.

<i>Abominare,</i>	<i>assiderare,</i>	<i>confederare,</i>
<i>agitare,</i>	<i>Bucherare,</i>	<i>congratulare,</i>
<i>alterare,</i>	<i>Calcitrare,</i>	<i>considerare,</i>
<i>ansanare,</i>	<i>capitare,</i>	<i>contaminare,</i>
<i>annichilare,</i>	<i>commemorare,</i>	<i>corroborare,</i>

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<i>Desiderare,</i>	<i>memorare,</i>	<i>reputare,</i>
<i>desinare,</i>	<i>mentovare,</i>	<i>ricuperare,</i>
<i>dissipare,</i>	<i>mitigare,</i>	<i>rimunerare,</i>
<i>dominare,</i>	<i>moderare,</i>	<i>ruminare,</i>
<i>dubitare,</i>	<i>mormorare,</i>	<i>Scalpitare,</i>
<i>Eccitare,</i>	<i>Navigare,</i>	<i>schiecherare,</i>
<i>Felicitare,</i>	<i>necessitare,</i>	<i>seminare,</i>
<i>Generare,</i>	<i>nominare,</i>	<i>sgominare,</i>
<i>Illuminare,</i>	<i>noverare,</i>	<i>simulare,</i>
<i>incitare,</i>	<i>Obliterare,</i>	<i>sollecherare,</i>
<i>incorporare,</i>	<i>occupare,</i>	<i>sollucherare,</i>
<i>ingomberare,</i>	<i>Palpitare,</i>	<i>spettorare,</i>
<i>insolferare,</i>	<i>peggiore,</i>	<i>superare,</i>
<i>instigare,</i>	<i>penetrare,</i>	<i>suscitare,</i>
<i>interrogare,</i>	<i>ponderare,</i>	<i>Tellerare,</i>
<i>investigare,</i>	<i>precipitare,</i>	<i>Ventilare,</i>
<i>iterare,</i>	<i>procrastinare,</i>	<i>wigilare,</i>
<i>Litigare,</i>	<i>pullulare,</i>	<i>vituperare.</i>
<i>Meditare,</i>	<i>Refrigerare,</i>	

All the compounds and derivatives of the above recited verbs follow the same rule.

182. *Rule 21.* The third persons plural of all tenses in all kinds of verbs are *sdruciole*, and have the accent on the antepenultima.

183. *Exception I.* Those of the futures are always *andanti*, because, as they have a consonant repeated before the final vowel, they belong to that very general rule delivered in No. 159.

184. *Exception II.* In all verbs comprized under the third exception of the 20th Rule, the third persons plural of the present of the indicative, imperative, and subjunctive, have the accent on the *quartultima*. (See No. 151.)

185. *Rule 22.* We shall here repeat in clearer and more concise terms, the effect of the conjunctive pronouns when united to verbs, of which we have diffusely

diffusely treated in No. 159. and Notes 58. and 59. The conjunctive pronouns which, to the number of three, may stand at the end of every tense of verbs, do not remove the accent from the vowel in which it rested in the verb.

186. *Corollary.* A single conjunctive pronoun united to a *tronca* voice of a verb (65), will render it *andante*; to an *andante*, *sdruc-ciola*; to a *sdruc-ciola*, *sdruc-ciola*, indeed, but with the accent on the *quartultima*; and to such a one, one accented on the *quintultima*; and so on in arithmetical progression, when two or three pronouns are united to one verb.

187. *Exception.* All infinitives must be excepted, as likewise those third persons plural of verbs which, in receiving the addition of one conjunctive pronoun or more, lose the final vowel of the verb; because then, as is seen in Note 59, the calculation in our Corollary drops a syllable.

188. And this is what I have been able to explain for the assistance of the admirers of the Italian language, with regard to the accent. I have not hitherto treated of the indeclinable parts of speech, nor of the pronouns; and in reality little can be said of them, and that little shall be included in this paragraph.—Amongst the pronouns, almost all are either monosyllables or dissyllables; therefore, the seat of their accent is obvious of itself, according to what is said in *Rule 6*, and its *Corollaries*.—*Eglio* and *elleno* are the *sdruc-cioli* amongst the few pronouns which have more than two vowels, all the rest have the accent on the penultimate vowel, whether that be beside another concluding one or not; therefore, they do not fol-

(65) And remark, that in uniting a conjunctive pronoun to a *tronca* tense of a verb, the initial consonant of that pronoun is redoubled, excepting only *gli*, *glie*, in which it is not.

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low that rule of nouns given in No. 161.—Adverbs are commonly no more than dissyllables, except they are formed of positive or superlative adjectives, with the termination MENTE added; and these are all *andanti*, transporting the accent of the adjectives to the first E of the said termination.—The conjunctions, if they are more than dissyllables, are compounded of other monosyllables and dissyllables, and of the conjunction *che* placed at the end, for the most part with the *c* double, and these are usually *tronche*, and create no difficulty.—For interjections, except they be monosyllables, we mostly use nouns, which preserve the same accent they had in their function of simple nouns. The two compounds, *oimè*, and *oisè*, are *tronche*; and with the *e aperta*, although the pronouns *me*, *se*, of which they are formed, are pronounced *chiusi*, and that for a philosophical reason alleged by the illustrious *Celso Cittadini*, and cited by me in Note 38. We have now done with the accent.

ARTICLE VI.

Of QUANTITY.

189. The quantity of Italian syllables is so nearly uniform, that the difference of their length is only perceptible to ears refined by the study of sounds. The French tongue, and still more the English, place so great a difference between the times of their syllables, that not only the harmony, and in some measure the very form of their verses, depends on their quantity, but often the signification of many words, which differ in nothing else as to the sound. Now, a caviller will here tell me, Where then is the boasted sweetness and harmony of the Italian tongue, if, by having the differences of times in its syllables imperceptible,
the

the rhythm is also imperceptible, so great a source of melody which, both in Greek and Latin, constituted the laws of poetry; and amongst the French and English gives to prose and verse an inexpressible numerous concert? In reply to such a sarcasm, rather than objection, that would suffice for me which I have already written and proved in this Treatise, as to the foundation upon which as upon a various and solid basis is built, and exists that delightful harmony of the Italian language which all admire before they understand. Perhaps without rhythm there cannot be melody, there cannot be harmony in speech? The Chinese have found it in a high degree, and at this day transport the ear with it (66) by means of *tones*; the Greeks and Latins obtained it principally by means of rhythm, and the Italian by the natural facility of the articulations, and the just mixture of vowels and consonants, by avoiding *nasality* and *aspiration*,

(66) Mr. *Beauzée* writes (Gram. Gén. vol. i.) that when *Hoangio*, a learned Chinese, lived at Paris (brought thither by the great *Louis XIV.* for the sole purpose of cultivating the knowledge of Chinese literature in France, which the sublimest geniuses in Europe now ridicule, so far from feeling a desire to possess it.) The surprising harmony resulting from the *tones* of the Chinese language, so ravished the hearers, that it was thought possible to reduce it to the rules of the gamut; and I do not recollect what harmonical professor he mentions as having been engaged in that task; but I well remember that the result of the attempt was, that the differences between the *tones* were found so extremely minute, as not to be capable of being represented by musical notes.—Through the liberal permission of Sir *George Staunton*, Secretary to the Chinese Embassy, I have lately had various opportunities of hearing the musical melody of the Chinese *tones* from the lips of two native literati; and I am free to affirm, that were it not from some *nasalities* and *aspirations* that occasionally mingle with the other sounds, I should not hesitate to pronounce the language of China superior even to the Italian in the rhythm and variety of its cadence.

and

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and still more by that wonderful *variety of accents* (67), of which we have already treated. But why do I labour to prove what is already proved? Is it then true that there are not *long* and *short* syllables in Italian? Far be it from us to imagine so. Quantity is not one of the principal sources of Italian harmony, it is scarce perceived in familiar conversation, it does not form an essential quality of our verse; but yet there is in our syllables that difference not only of *long* and *short*, but also of an intermediate quantity by grammarians termed *doubtful*, as we shall learn from the following paragraphs, and as every delicate ear will perceive clearly in the mouth of whoever properly pronounces and understands our good poets, and even our prose writers; and amongst these eminently *Messer Giovanni Boccacio* in his *Decamerone*, in reading which a good delivery will add to that ineffable numerousness which flows from an easy disposition of words and phrases, called by Cicero *concinntas* (68), (possessed in a very inferior degree by the writers of the 16th century, and, in a manner,

(67) Such is the force of the Italian accent, that as the *rhysme* neglected ruins Greek and Latin verse, so the accent, ill placed, spoils the Italian. And *Varchi*, in his *Ercolano*, (p. 362.) cites, in proof of this two verses: the first, — *Guastan del mondo la più bella parte*,—where, whoever should say, — *Guastan la più bella parte del mondo*,—would have the same number of syllables, but it would no longer be a verse; so in this other, *Ch' a' bei principj volentier contrasta*,—by substituting the plural of the noun *principe* to that of *principio*, and saying, — *Ch' a' bei principi volentier contrasta*,—the syllables remain, but the verse is lost.

(68) Cicero in the *Orator*: *Sed friuntur (verba) aut compositione ipsa, & quasi sua sponte, aut quodam genere verborum in quibus ipsis concinnitas inest, quæ sine casus habent in exitu similes, sive paribus paria redduntur, sive opponuntur contraria, suapte natura numerosa sunt.* And after: *Hoc genere antiqui jam ante Isocratem delectabantur, & maxime Gorgias, cujus in oratione plerumque efficit numerum ipsa concinnitas.*

unknown

unknown to the moderns) a charm which ravishes us not only by means of the proper pronunciation of the words, but also by observing the quantity suited to each syllable. But whither does a just but ill-timed zeal for defending the excellences of the Italian language hurry me? Let us come to the precepts, in giving which I forewarn the reader that I have been able to procure no other guide than my own ears, since, as I observed in treating of the accent, our grammarians lived in times too remote to have had just ideas of such nice researches relative to language. But can the ears of one born with an inclination for these studies, and who undertakes to treat of the sounds of his native language, prove a deceitful guide? Certainly not: and I trust to such guide the more chearful. For, as I experience that, in reading my authors, it is sufficient to enable me to decide, without hesitation, on the accents, the pauses, and the quantity, while at the same time my senses are transported with the harmony that results from such reading: *Aures quarum est judicium superbissimum*, said the great orator of Arpinum.

190. *Rule 1.* Let it be held as an infallible rule, that the Italian tongue has not a long syllable without the accent, of which we have already spoken; and as there is but one accent, so is there but one long syllable in any Italian word.

191. *Rule 2.* But beware of inferring from thence, that as every word has an accent, so every word has a long syllable, as *Bembo* imagines in his *Prose*, *Lib. II.* and hold, as a certain principle, that in Italian, the accent neither depends upon, nor has any thing to do with the quantity; and we may extend this principle to all languages, as the never-enough celebrated *Mr. D'Olivet* very learnedly intimates in his *Prosodie*, *Art. II. I.*; and as *Dr. Foster* has fully demonstrated in his learned

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ed *Essay on the different Nature of Accent and Quantity.* Eton, 1763.

192. *Rule 3.* When the accent falling on a vowel separates it from another vowel at the end of a word with which it would otherwise have formed a diphthong or triphthong, such accented vowel is long universally; because, if the voice did not dwell a little on it, it would not render the accent sufficiently audible, hurrying too precipitately to its fall in the sudden sound of the other vowel, after which it must expire, having no other sound remaining to utter.

193. *Rule 4.* Accented syllables are likewise long when they stand before a final diphthong, and this to the end that the sound of such syllables may not be subdued by that of the diphthong, which being itself of a double sound, altho' short, would not be overcome by a single one, if that were not higher, and at the same time longer.

194. *Rule 5.* All monosyllables are short, and the two syllables of dissyllables also, because the voice is of itself balanced, and has no occasion for time to check the course of the vowels, nor to die away with a temperate fall, unless the dissyllables become such by the separation of two adjoining vowels, because, in such case, dissyllables also appertain to *Rule 3.*

195. *Rule 6.* No *trunca* word has the accented syllable long, because, in pronouncing that, the voice is already exhausted too much by the pronunciation of the preceding syllables to stop long on the last; and if this is not always true, the reason of the rule, which is invariable, is to be attributed to that very forcible *bursting out of the voice* with which we are to pronounce the last syllable of the *tranche* words, in order that the accent may become more perceptible, having afterwards no other sound to pronounce more weakly, whereby

whereby the accent is rendered more audible in other words (69).

196. Rule 7. No *sdrucchiola* word has the accented syllable long, and that for reasons opposite to those given in the preceding rule; because the breath has sometimes to pronounce two, sometimes three or four other syllables after that which is accented, wherefore it cannot rest without violence; and let it be observed, that this greater velocity with which the subsequent syllables appear to be pronounced in such words (70), is occasioned by the very considerable lowering of the voice, and not from the time; but such lowering

(69) Nor is *Bembo's* reason good against this rule, who attempts to prove the *tronche* words long by shewing, that being at the end of a verse, they save a syllable; because that is rather to be attributed to that *bursting out of the voice* mentioned by me, and which makes its sound, however short, equivalent by its loudness to that of two syllables. My ear is so certain of the brevity of such syllables, that rather than consent to deny, I feel myself now incited to repeat to the reader what is said in Note 61. to wit, that the *tronche* words are of modern introduction; and hence, in my opinion, may be gathered another reason for their saving a syllable of the metre, namely, in order to preserve the memory of their ancient right to a subsequent syllable, of which the moderns have deprived them, assuredly with a loss of sweetness when they end the verse; but which is amply compensated for by the agreeable variety the *tronche* words produce, when properly placed in the body of the verse, as is already observed in Note 61.

(70) I foresee that it will not be easy to relish this observation that the greater celerity in the last syllables of the *sdrucchiola* is apparent; and that some will think it true, and attribute it to the shorter time, and not to the lower sound. But if I am not perfectly right, the reader may nevertheless be assured, that, if such terminations are somewhat shorter than the accented syllable, this is certainly not so long as the others which I have so denominated; so that we must descend to an over-minute subdivision of times, or be content with what is said in this paragraph, unless we prefer calling these syllables also *doubtful*.

is, however, sufficient to give elevation to the accent of the word without that elongation of the syllable which we see to be necessary in *Rule 3*.

197. *Rule 8*. Nothing now remains to be said of any other words, except *andanti* trissyllables, and polysyllables; as to the former, my ear declares their accented syllables to be of *doubtful* quantity, that is to say, neither so short as the rest which are not accented, nor twice as long as any of those, provided that they do not end in a diphthong, then appertaining to *Rule 4*; and as for *andanti* polysyllables, I venture to declare them all long in the accented syllable, and not without reason; because by making a long pause upon that, the time of the two final syllables comes to equal that of the preceding, or at least to render the disparity less perceptible.

198. *Rule 9*. Amongst the *doubtful* syllables also are to be ranked the final *i* of those plurals of nouns ending in the singular in *IO*, a *disteso* diphthong, and which therefore appertain to the second class of such nouns, pursuant to what is said in Notes 43. and 46.

199. *Rule 10*. Now, from what has hitherto been delivered, we may easily recollect, that if the accent in compounds and derivatives, as we saw, does not always hold the same place it has in the primitives, the quantity of the syllables of a compound; or derivative, cannot always be inferred from that of the primitive, as has already been intimated in Note 31.

200. If a reader possessed of a refined ear shall make an experiment of the rules given with regard to quantity, I am assured he will find them true in heroic poetry or academic prose, and thus will be able to discover how erroneous is the opinion of *Buonmattei*, Tratt. VI. Cap. IV. who contends, that

that *all* syllables are of *one duration* in Italian; and on the other hand, how reasonable, or rather how agreeable to nature itself, the quantity of Italian syllables is variously assigned; and since accented syllables are frequently very short, how ridiculous is the opinion of *Salviati*, and other grammarians, who make the nature of the accent to consist in the long rest, instead of considering that as an accidental quality of the accent, without which it can exist; as in music, a very elevated note, although endowed with extreme celerity. (See my *Definitions*, and the Notes under the Roman numerals XIV. XVI.)

Nothing more remains for me to do, but to request the indulgence of the courteous reader in pardoning every error, which minds and ears more refined than mine may be able to discover in this and every preceding article of my Treatise, assuring him, that it has not been my object to exalt my reputation by occasionally opposing the eminent grammarians, but that I firmly believe what I have advanced for the reasons I have alleged. Let the reader judge of their weight, and be persuaded, that I have had no other end in this Treatise but the advantage of foreign, and particularly English admirers, of the Italian tongue, to whom, with *Sulmo's* Swan, I most humbly say,

Da veniam scriptis quarum non gloria nobis

Causa, sed utilitas officiumque fuit.

Ex Ponto, III. 9.

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ERRORS IN THE TREATISE.

	ERRATA.	CORRIGE.
Page	Line	
xxiv.	3. <i>ti</i> ,	<i>tee</i> ,
xxx.	20. liquids M and N, which in few instances are	liquid N, which in few instances is
xliv.	19. <i>double ee</i> ,	<i>double e</i> ,
xlvii.	2. <i>tostano</i>	<i>toscana</i>
xlviii.	6. <i>solamante</i>	<i>solamente</i>

ERRORS IN THE ANECDOTES: OF PRONUNCIATION.

	ERRATA.	CORRIGE.
6.	5. <i>sedero</i>	<i>sederò</i>
36.	24. <i>suónarsi</i>	<i>sonàrsi</i>
56.	12. <i>passáno</i>	<i>pássano</i>
58.	21. <i>sgangheráta</i>	<i>sgangheráta</i>
72.	4. <i>ultimaménte</i>	<i>ultimaménte</i>
92.	27. <i>passáno</i>	<i>pássano</i>
96.	23. <i>corpo</i>	<i>corpo</i>
138.	27. <i>éstasi</i>	<i>ésta/si</i>
186.	13. <i>Deh</i> ,	<i>Deh</i>
228.	28. <i>vi vo'</i>	<i>vi vo'</i>
234.	6. <i>governátore</i>	<i>governatóre</i>

N. B. The *e* of the words, *e*, *ed*, *et*, and *è*, ought to have been printed always in *italics*.

ERRORS IN THE ANECDOTES:

OF SPELLING AND PUNCTUATION.

Line	Page	ERRATA.	CORRIGE.
14.	6.	foddisfárlo	soddisfárlo
18.	13.	apostáto	appostáto
44.	6.	diránno	daránno
—	10.	pas-toráli	pa-storáli
53.	2.	<i>to far</i>	<i>too far</i>
54.	20.	las-ciò	la-sciò
58.	10.	cominiciò	cominciò
—	11.	ferraiòlo	ferraiuolo
—	16.	nonostánte	non ostánte
60.	7.	domádi	domándi
68.	18.	búio, d'	búio d'
74.	12.	ricconóbbe	riconóbbe
80.	1.	<i>nas-cémmo</i>	<i>na-scémmo</i>
102.	21.	avénne	avvéne
112.	11.	attrbuíscono	attribuíscono
116.	24.	efficaménte	efficaceménte
129.	22.	those	these
131.	6.	<i>Lift up their</i>	<i>Lift up the</i>
141.	5.	<i>sametimes</i>	<i>sometimes</i>
146.	7.	riecír	riescír
180.	13.	è	e
202.	28.	contaccámbio	contraccámbio
232.	18.	cres-cer	cre-scer

N. B. In some copies the errors will be found less numerous, many having been observed, and corrected, before the impression was wholly struck off.

L' INSTRUCTOR

G I O C O N D O.

I.

*Delle ingiurie de' potenti, non vendetta,
ma sicurtà da più gravi danni doversi
cercare.*

UN pastore trovandosi un vitello di manco, fece voto a Giove di sacrificargli un agnello, se gli faceva grazia di fargli ritrovare il ladro. Poco dopo cercandone, trovò un leone in un querceto, che si mangiava il suo vitello, del che egli tutto spaventato, levate le mani al cielo, disse. O Giove, io ti promisi dianzi un agnello, se tu mi facevi ritrovare il ladro del mio vitello; ma or, ch' io l'ho trovato, ti prometto un toro, se tu mi liberi dalle sue branche.

II.

Non ogni disgrazia, e sciagura doversi attribuire alla Fortuna.

La Fortuna veggendo dormire un fanciullo presso ad un pozzo, lo svegliò dicendogli: levati di costì, pazzaréllo, che
se

THE
AMUSING INSTRUCTOR.

I..

When the powerful have injured us, we are to seek security for ourselves, and not revenge.

A SHEPHERD missing a calf, made a vow to Jupiter, to sacrifice a lamb to his honour, if he would be so gracious as to point out the thief to him. A little after as he was looking for him he met with a lion in an oak forest devouring his calf, at which being seized with the greatest amazement, and lifting up his hands to heaven, he cried, O Jupiter, I before promised thee a lamb, if thou wouldst point out to me the thief that stole my calf; but now I have found him, I promise thee a bullock, if thou wilt deliver me from his paws.

II..

We are not to attribute every unhappiness to Fortune.

Fortune seeing a child sleeping by the side of a well, awaked him, saying, Rise from thence, you little
B 2 fool,

se tu cadéssi là dentro, si dirébbe poi, che fusse stata la Fortúna, e non la tua follia.

III.

La natúra ammonirci à schifare la superflua loquacità.

Zenóne veggéndo un gióvane, che cicaláva troppo, gli disse; avvertisci figliuolo, che la natúra ci ha fatti due orécchi, ed una bocca, acciocchè noi udiámo assái, e parliámo poco. Questo medésimo Zenóne, esséndogli domandato, quanto fusse lungi il vero dal falso, rispóse; quanto è dagli occhi all' orécchie.

IV.

Cosa vana richiamársi d'altri di casi fortútti.

Un muratóre cadéndo per disgrázia a terra da un alto tetto, dette per ventúra addosso ad un' uomo, che quivi sotto sedéva; cosí senza farsi egli molto male, lo ammazzò: perchè il figliuolo del defunto lo chiamò súbito in giustizia, accusándolo

fool, for if you should happen to fall in, it would be afterwards said, that Fortune, not your folly, had been the cause of it.

III.

Nature admonishes us not to be over-talkative.

Zeno observing a young man, who had too great a volubility of tongue, spoke thus to him, Take notice, my friend, that nature has given us two ears, and but one mouth, that we might listen much and speak little. The same Zeno, being demanded the distance between truth and falshood, answered, Just as much as is between the eyes and the ears.

IV.

That it is a ridiculous thing to prosecute others for accidents that are owing to mere chance.

A mason falling unluckily from the top of a high house to the ground, happened to light upon a man, who was sitting under that place, whom he killed, but was not much hurt

cusandolo d'omicidio. Ma il muratore si difese in questo modo, dicendo; amico, se io ho peccato, ne voglio far la peniténza, monta tu stesso in quel luogo donde io caddi, ed io sederò dove sedeva tuo padre, quindi precipitándoti abbasso, ammázza anco tu me, se ti pare, ch' io ne son contento.

*Motti arditi, e piacevoli de' Capitani
dar ánimo a' lor soldati.*

Un certo soldato venne tutto spaventato a Leónida, e disse: Capitano, i nimici son presso a noi: e noi siamo presso a loro, rispóse Leónida, non dubitare. A un' altro soldato, il quale gli riferì, che il número de' nimici era sì grande, che per la quantità de' lor dardi, non si potrebbe vedere il sole, rispóse piacevolmente; e non sarà egli un gran dilatto il combattere all' ombra?

himself; upon which, the son of the deceased immediately prosecutes him as a murderer, but the bricklayer defended himself in this manner; Friend, says he, if I have committed a crime, I am willing to do penance for it; do you yourself go up upon the same place whence I fell, and I will sit upon the same spot your father did, then throw yourself down, and kill me if you are so minded, for I shall be very well satisfied.

V.

Bold and pleasant speeches of generals to inspire their soldiers with courage.

A certain soldier, who was seized with a panic fear, came running to Leonidas, and said to him, The enemy, O Leonidas, are upon us: And we certainly are upon them, replied Leonidas. To another soldier, who told him, the enemy were so numerous, that their darts obscured the sun: he pleasantly answered, Will it not then be very agreeable to fight in the shade?

VI.

VI.

L'audácia a tempo, e luogo giovár molto.

Domandádo Aléssandro Magno ad un corsáro, che gli era stato menáto prigióne, per qual cagióne egli fusse stato sì ardító di rubáre, e d'infestáre il mare; per mio profitto (rispóse egli) come faí tu, Signóre: ma perchè io il fo solaménte con una galéa, son chiamáto corsáro, e tu, perchè il fai con un armáta, sei chiamáto re. Quest' audáce rispósta piacque tanto ad Alessádro, che lo fece incontínente liberáre.

VII.

I savj ad ogni alto quesíto rispóndere.

Esséndo domandáto a Taléte Milésio, uno de' sette savj della Grecia, che cosa fusse più antica di tutte le altre? rispóse, Iddíó, perchè egli fu sempre. Che cosa più bella? il mondo (diss' egli) per esser ópera di Dio. Che cosa più capáce? il luogo, perchè

VI.

*Boldness very useful in its proper place
and season.*

Alexander the Great asked a pirate, who had been taken prisoner, and was brought before him, Why he was so bold as to rob and infest the seas in the manner he did? For my own private advantage, as you do, replies the pirate: but as I do it only with a single galley, I am called a pirate, whereas you, because you make your excursions with a whole fleet, are called, king. Alexander was so well pleased with this bold answer, that he immediately ordered him to be set at liberty.

VII.

*A wise man knows how to solve the most
difficult questions.*

Thales the Milesian, one of the seven wise men of Greece, being asked, What was the most antient thing in the world? replied, God, because he exists from all eternity. What was the most beautiful? The world,
replied

perchè egli comprénde ogni altra cosa. Che cosa più cómmoda? la speránza, perchè, perdúto ogni altro bene, questa riman sempre. Che cosa migliore? la virtù, perchè senz' essa, non si può dir cosa buona. Che cosa più veloce? la mente dell' uomo, perchè in un momento ella discorre per tutto l'universo. Che cosa più forte? la necessità, perchè ella supera ogni altro ostácolo. Che cosa più difficile? conoscer se medesimo. Che cosa più savia? il tempo, perchè ei supera tutto.

VIII.

*Più da stimársi la libertà con molti stenti,
che la servitù con molti agi.*

Un cane riscontrádo un leone gli disse: dove corri tu mísero affamáto per queste selve, e per questi fossi? guarda un poco me, che servo, come son grasso, e fresco. Ma il leone rispóse in aria di disprézzo: se tu hai la panciána, tu hai anco, pazzo, la caténa; servi pur tu, cane, che puoi, perciocchè io leone, nè posso, nè voglio.

replied he, because it is God's work. What the most capacious? Space, because it comprehends all other things. What the most commodious? Hope, because when every other good is lost, that still remains. What the most precious? Virtue, because without her there can be no good. What the most swift? The mind of man, because it travels in an instant all over the universe. What the strongest? Necessity, because it conquers every other accident. What the most easy thing? The giving advice to others. What the most difficult? To know ones self. What the wisest? Time, because it overtakes all things.

VIII.

A laborious liberty preferable to an agreeable slavery.

A dog meeting a lion, says to him, Poor famished wretch, what makes you ramble up and down the woods, and over these brooks; cast your eye a little upon me, who am a servant, and see how fat and fresh I am. But the lion answered him with a disdainful air, You silly fool, if you have a fat paunch,
you

IX.

*Mal potersi provare una cosa con parole,
dove i fatti repugnano.*

Uno, che non s' era mai maritato, consigliava istantemente Epitteto filosofo a prender moglie, dimostrandogli, che il matrimonio non isconveniva punto a' filosofi, anzi esser giusto, e necessario: dammi dunque (disse Epitteto) una delle tue figliuole.

X.

*Due sorti di persecuzioni principali essere
tra gli uomini.*

L'Arcivescovo di Firenze disse al Cardinale Alessandrino, che l' uomo in questo mondo non ha se non la roba, e il corpo; la roba essere travagliata dagli Avvocati, il corpo da' medici. E perciò, rispose il Cardinale, voi vedrete pochi Avvocati, che litighino, e pochi medici, che piglino medicina.

XI.

you have also a chain; you, that are a dog, may, if you will, bear with slavery; but I, who am a lion, neither can, nor will do it.

IX

That man cannot easily persuade, whose actions contradict his words.

A man that had never been married, earnestly persuaded Epictetus the philosopher to take a wife; proving to him, that marriage, so far from being derogatory to the character of a philosopher, was on the contrary both just and necessary: Give me therefore, says Epictetus, one of your daughters.

X.

That there are two kinds of persecution that particularly prevail among men.

The Archbishop of Florence told Cardinal Alexandrino, That man had nothing in this world, but his possessions and his body; and that his possessions were torn to pieces by the lawyers, and his body by the physicians. For which reason, replies the cardinal, we find but few lawyers who have any suits, and few physicians who take physic.

C

XI.

XI.

L'arte delúdersi. coll' arte.

Coráce promette a *Sofio* d'insegnárli la rettórica, e *Sofio* promette a lui di pagárgli il prezzo convenuto, quando l' avrà imparáta. Ma avéndola poi apprésa, non vuol foddisfárla, perchè Coráce lo chiama in giustizia. *Sofio*, confidádo nell' arte sofistica, gli dománda, in che consista la rettórica; rispónde Coráce, consiste nel persuadére. Adunque, dice *Sofio*, se io persuádo i giúdice di non ti dover dar niènte, non ti pagherò cosa alcuna, perchè avrò vinta la lite: s' io non gli persuádo, ed io non ti pagherò, perchè non avrò imparáto a persuadére, perciò farai meglio a torti del tutto dalla tua imprésa. Ma Coráce, che ne sapéva più di lui, ritórse il suo argoménto in questo modo, e disse: anzi se tu persuádi i giúdice, tu mi pagherái; perchè avrái imparáto a persuadére: se tu non gli persuádi, tu mi pagherái, perchè perderái meco la lite; sicchè per ogni modo mi debbi soddisfare.

XII.

XI.

Art eluded by art.

Coracius agrees to teach Sosio rhetoric, who promises to pay him what they had agreed for, as soon as he should be master of it. But having afterwards learned it, he refuses to pay him, upon which Coracius sues him. Sosio relying upon the sophistry he had learned, asks him what rhetoric was? The art of persuasion, replies Coracius. Oh! then says Sosio, if I persuade the judges I owe you nothing, I shall not pay you any thing, because I shall have gained my suit; but if I do not persuade them, I will pay you nothing, because I shall not then have learned to persuade; wherefore, I believe, you had better proceed no farther. But Coracius, who knew more than he did, retorted his argument upon him in this manner: Though you should persuade the judges, you nevertheless shall pay me, because you then shall have learned to persuade; and if you do not persuade them, you yet shall pay me, because you will lose your suit against me; so that let things go how they will, you must be obliged to pay me.

XII.

*Non dovère l' uòmo impacciarsi de' fatti
d'altri.*

Frustavasi uno a Prato, il qual andava tanto adagio, che un cert' uomo curioso se gli accostò, e disse; tu vai sì piano, che tu ne toccherai quelle tante, innanzi che tu ti sii condotto al fine del tuo viaggio; cammina, sollecita il passo, pover uomo, per uscir più presto di cotèsta pena, e di cotèsta vergogna. A cui colui rispòse; quando tu sarai frustato, andrai come ti parrà, che quanto a me, voglio andâr a mio modo.

XIII.

Qual sia la parte migliore, e qual la peggiore dell' uomo.

Anacàrside filósofo, domandato qual fosse la parte migliore, e qual la peggiore dell' uomo, rispòse, la lingua. Il medesimo filósofo solèa dire, ch' egli era meglio /drucciolâr co' piedi, che con la lingua.

XIV.

XII.

We have no business to intermiddle in other people's affairs.

A man whom they were whipping in the city of Prato, walked so very slow, that a certain inquisitive person drawing near to him said, Mend your pace, poor man, the sooner to rid yourself of your shame and misery. To whom the criminal replied, When you are whipped, pray go what pace you please, as for me, I shall walk as I think proper.

XIII.

What is the best and worst part of man.

Anacharsis the philosopher being asked, What was the best and worst part of man, answered, The tongue. The same philosopher used to say, That it was better to slip with one's foot, than with one's tongue.

XIV.

Leggiadre, ed inaspettate risposte dar talora i filosofi.

Diogene, domandato di qual vino egli bevésse più volentieri, rispóse, di quel d' altri ; quando che il domandatore aspettáva, che rispondesse intorno alla sorta di vino a lui più grata.

XV.

Méglia è pericolár ad un trátto, che star sempre in timóre.

Tréspade Mantovano avéndo paura, che un suo nemico non lo battésse, stette più d' un' anno ben cautelato, ma esséndo pur una sera apostato da colui, fu bastonato ben bene ; del che egli non mostrandosi punto malconténto, anzi, come alleggerito da un peso, disse ; ringraziato sia Iddio, ch' io sono uscito di questa briga.

XIV.

Philosophers now and then give smart and unexpected repartees.

Diogenes being asked what wine he would chiefly chuse for his own drinking, answered, That of other people: when the person that put the question to him, expected he would answer what sort of wine.

XV.

Better to run some risque, than be continually in fear.

Trespade Mantuano fearing a threshing-bout from one of his enemies, stood upon his guard for upwards of a twelve-month; but happening to be watched one evening, his shoulders were handsomely drubbed; at which he, far from discovering the least discontent, but, as if he had been eased of some burden, crys out, Thank heavens, that I have got rid of this ugly affair.

XVI.

XVI.

Cosa opportuna, ed utile godere il beneficio del tempo.

Antonio Marini essendo, per qualche omicidio commesso in Turchia, condannato alla morte, pensò a liberarsi con un prontissimo ripiego, dicendo, che farebbe una cosa assai maravigliosa da non dispiacere al Gran Signore, se gli volésse salvar la vita, e ciò essere, ch' esso insegnerebbe a parlare all' elefante regio. Il che intendendo il Sultano, disse esser contento, se egli adempiva a tal promessa, ma che mancandovi, s' aspettasse più aspra morte. Domandò il Marini gran tempo a ciò eseguire, in fine gli furono concessi dieci anni. Ora dicendoli gli amici, essere impossibile d' insegnar a parlare ad una bestia, egli rispose loro; che importa? egli è possibile almeno, che in questo tempo muoia, o il Sultano, o io, o l' elefante.

XVI.

That it is proper and advantageous to make use of time.

Antonio Marini having committed a murder in Turkey, for which he was condemned to die, thought to save himself by an artifice, saying, That he would do some thing so wonderful, as would not be disagreeable to the Grand Signior, provided he would save his life; which was, that he would teach the royal elephant to speak. This coming to the Sultan's ears, he said he would be satisfied, provided he made good his promise, but that if he failed, he might expect a more cruel death. Marini demanded a long time to perform it in, and at last had ten years allowed him. When his friends telling him, that it was impossible to teach a beast to speak: Puh, says he, do not mind that; it is at least possible, in that time, that either the Sultan, myself, or the elephant may be dead.

XVII.

*Nè per amicizia, nè per altro doveri mai
far cose disoneste.*

Publio Rutilio giovane nobile, e se-
vero, ricusava adibere suo amico,
certa domanda inonesta; laonde colui
degnato, gli disse: che ho io adunque
onestiire dell'amicizia, tu se tu non
fai per me quel, ch'io ti richieggo?
Ma io (rispose Publio) che bi/ogno ho
della tua, se debbo far per te cose
disoneste?

XVIII.

Nobilissima comparazione Ciceroniana.

Diceva Cicerone, che sì come gli
uomini senza sforzo alcuno, muovono
le membra con la volontà, e con la
mente loro; così Dio con la divinità
sua muove, e muta tutto l'universo.

XVII.

Neither friendship, nor any other consideration, should prevail upon us to do an ill thing.

Publius Rutilius, a noble youth of the severest morals, refused to comply with an unlawful demand of one of his friends; which this latter taking very ill, said to him, What occasion have I of your friendship, if you will not do what I desire you? But what need have I of your's, replies Publius, if I, to please you, must do an unhandsome thing?

XVIII.

A fine comparison by Tully.

Tully said, That as man without the least trouble to himself moves all the parts of his body, with his will and his mind; so God with his divinity moves and changes the whole fabric of the universe.

XX.

XX.

Risposta piacevole d'un Contadino ad un' Abate.

Andando un' Abate a Firénze, e vedendo, che si faceva tardi, domandò ad un contadino, che incontrò, se gli pareva, che potesse entrare dentro alla porta: l' Abate intendeva domandare, se avanti che si serrasse la porta potrebbe entrare dentro la città; ma il contadino, pigliandola per un' altro verso, e vedendolo sì grosso, e grasso, gli rispose ridendo: come, che voi non vi entrerete? se un carro carico di di fieno v' entra benissimo.

XXI.

Il vero Cortigiano.

Un certo Signore più nobile che spiritoso, essendo alla corte, la regina gli domandò, come stava la sua consorte; ci le rispose, ch' era grávida. Quando partorirà? disse la regina: replicò egli; Signóra, quando piacerà a Vostra Maestà.

XX.

A pleasant answer of a countryman to an Abbot.

An abbot going to Florence, and perceiving it to grow late, asked a peasant, whom he met in his way, If he thought he could get through the gate. The abbot meant to ask him, If he could get into the city before the gates were shut; but the peasant taking his question literally, and seeing him so very fat and lusty, burst out a-laughing, crying out, Why should not you get through, when a cart loaded with hay can easily make its way in?

XXI.

A true courtier.

A certain lord, more noble than witty, being at court, was asked by the queen, how his wife did? he answered her, that she was with child: when the queen continued to ask him, When she would be brought to-bed, he

* D

replied,

Maestà. Che ve ne pare? non era questo Signóre assái compiacénte? e non sapéva egli perfettaménte l' arte di piacére alla corte?

XXII.

*Credéan gran fallo, ed il punian con morte,
Se il giovin rispettoso non sorgéva
All' appressár d' un vecchio.——*

Rappresentándosi ad Aténe un non so qual pùbblico giuoco in onóre della repùbblica, avvéne, che un vecchio Signóre arrivò troppo tardi per trovar un posto vacánte, che all' età, e dignità sua si convenísse. Molti fra la nóbile gioventù, che osservárono in qual confusióne, ed imbarázzo egli si trováva, gli fécono cenno d' avvicinársi ad essi, che dispósti érano a fargli luogo. A tale invíto quel rispettábile uomo s' aprì a stento il passo attravérso alla folla; ma come giunto il videro là, dove chiamáto l' avévano, si présero giuoco di lui col tenérsi stretti a sedére l' uno accánto all' altro, esponéndo alle risáte di tutto il consésso il di lui giusto impazientársi. Cotále scherno andò atórno a tutte le panche degli Ateniési. Ma in tali occasióni v' érano de' posti a parte anche pe' forestiéri: e non sì tosto si fu quell' orrévole uomo verso i palchi

replied, Whenever your Majesty pleases. Was not this a very complaisant man of quality, and a perfect master of the art of pleasing at court?

XXII.

Credebant hoc grande nefas et morte pianduri,
Si juvenis vetulo non assurrexerat.——

Juv. Sat. 13.

*'Twas impious then (so much was age rever'd)
For youth to keep their seats, when an old
man appear'd.*

It happened at Athens, during a public representation of some play exhibited in honour of the commonwealth, that an old gentleman came too late for a place suitable to his age and quality. Many of the young gentlemen who observed the difficulty and confusion he was in, made signs to him that they would accommodate him, if he came where they sat: The good man bustled through the crowd accordingly; but when he came to the seats to which he was invited, the jest was to sit close, and expose him, as he stood out of countenance, to the whole audience. The frolick went round all the Athenian benches. But on those occasions there were also particular places assigned for foreigners. When the good man skulked towards the boxes ap-

palchi degli Spartani ritirato, che quell' onorata nazione più virtuosa, che cerimoniosa, si levò tutta in piedi, e col maggior rispetto fra di se il ricevette. Gli Ateniesi subitamente commossi da quell' esempio della virtù Spartana, che al degenerante animo loro faceva scorno, con alto strepito le plaudirono; e quel vecchio esclamò forte. Gli Ateniesi conoscono le buone azioni, ma i Lacedemoni le fanno.

XXIII.

Bravura d' un Guascone.

Un povero Guascone, essendo andato a veder giocare alla palla a corda, non era stato molto su la galleria, quando un altro, ch' era appresso di lui, vedendo venire una palla mandata con gran forza, abbassò il capo, e quella dette dritto su la testa del nostro Guascone, il quale sentendosi offeso, si voltò a quel Signore, che s' era chinato, e dandogli un grande schiaffo, disse; corpo di Bacco, vigliaccone, che hai paura d' una palla?

XXIV.

L' avarizia è madre della Pazzia, e malvagità degli uomini.

Bianche il Savio.

Ormone era sì avaro, secondo l' autorità di Lucilio, che sognando una notte

pointed for the Lacedemonians, that honest people, more virtuous than polite, rose up all to a man, and with the greatest respect received him among them. The Athenians being suddenly touched with a sense of the Spartan virtue, and their own degeneracy, gave a thunder of applause; and the old man cried out, The Athenians understand what is good, but the Lacedemonians practise it.

XXIII.

Bravery of a Gascon.

A poor Gascon, being in a tennis-court to see others play, had not been long in the gallery, when another who stood just by him, perceiving the ball coming towards him with very great force, popped down his head, which made it come full against that of the Gascon; upon which, in a great passion, he turned about to the gentleman who had stooped his head, and giving him a swinging box on the ear, cried out, What now, you cowardly fellow, are you afraid of a ball?

XXIV.

Covetousness is the mother of madness and malice of men.

Bias the Sage.

Hormon was so covetous, as Lucilius relates, that dreaming one night

notte d' avére speso del denáro, tanto se ne afflisce, che s' impiccò. Dinárche Filóne fu parimente cotánte aváro, che abbandonò il concepito pensiero d' impiccársi, perchè non voléva spender mezzo soldo in un capestro, cercando una morte più a piacere. Ed Ermócrate, a cagión della sua estréma avarizia, impazzò a tal segno, che alla sua morte fece eréde se stesso di tutti i suoi beni.

XXV.

*Ira è breve furór ; e chi nol frena
E furór lungo, che 'l suo possessóre
Spesso a vergógna, e talór mena a morte.
Petr. Son. Vincitore Alessandro, &c.*

Lucio Cornélio Silla ardéndo d' intolleránte sdegno a Pozzuólo contro Granio príncipe della sua colónia, il quale indugiáva il pagaménto del denáro da' Decurióni promesso pel risarciménto del Campidóglio, da fiero émpito di rabbióso spírito, e furibónde esecrazióni straziáto nel petto, indi esalò minacciándo l' ánima sua mescoláta col sangue: lasciándo luogo a dubitare, dice Valério Mássimo, se prima Silla, o l' ira di Silla spenta fosse.

XXVI.

he had spent some money, he was so troubled at it, that he hanged himself. Dinarches Philo was also so covetous, that he quitted the design he had formed of hanging himself, because he would not be at a halfpenny charge for a rope, seeking death at a much cheaper rate. And Hermocrates grew such a fool by his extreme avarice, that when he died, he made himself his own heir to all his estate.

XXV.

*Anger is short-liv'd madness, and, if not
rein'd,*

*Becomes a lasting fury, leading its possessor
Often to shame, and sometimes even to death.*

Lucius Cornelius Sylla, while at Puteoli, became so violently inflamed with anger against Cranius the governor of his colony, on account of his delaying the payment of some money, that had been voted by the Decurions for the rebuilding of the capitol, that by the fierce impetuosity of his ungovernable rage, and by the furious execrations he uttered, he at length breathed out his soul from his mangled and lacerated breast in torrents of blood: leaving room to doubt, says Valerius Maximus, whether Sylla, or Sylla's anger was first extinguished.

XXVI.

XXVI.

Aiútati, che t' aiúto.

Un contadíno, cui era sprofondáto il carro nel fango, si getta supíno in terra per disperáto, e dománda aiúto a Giove. Rimbómba una voce dal cielo, che dice. Sta su, poltróne, batti que' caválli, aiútati, ed io allóra t' aiuterò.

XXVII.

Un Guascóne inségn a un óttimo segréto per non avér freddo l' invérno.

Un certo Guascóne spasseggiáva nel più rígido dell' invérno su 'l ponte nuovo a Parígi, vestíto in farsétto di tela bianca, con calze della medésima qualità, un piccolo mantéllo di cambel-lótto, e la spada al fianco: passò per accidénte il re, e vedéndo colúi in tal guisa vestíto di quella stagione, fu curíoso di saperne il motivo. Se lo fece veníre avánti, e gli domandò se avéva freddo. No, Sire, rispóse il nostro Guascóne: Com' è possíbile, amíco, disse il re, che tu non abbi puntó freddo, vestíto come tu sei, mentre io, sebbéne sia meglio vestíto di te, son quasi assideráto? Ah, Sire, soggiúnse il Guascóne, se Vostra Maestà facésse come me, non avrébbe mai freddo. Come sarébbe a dire? ripigliò il re. Se
ella

XXVI.

Providence never assists the indolent.

A peasant, whose cart had fallen into a heap of mud, threw himself supinely upon the ground, and, in a fit of despair, prayed assistance from Jupiter. Immediately a voice from the heavens, exclaimed, "Rise, poltroon, and flog your horses:—strive to assist yourself, and then I will assist you."

XXVII.

A Gascon teaches a royal secret, not to feel any cold during the winter season.

A certain Gascon was walking in the depth of winter upon the *Pont-neuf*, or new bridge at Paris, with only a thin white linen doublet on, with stockings of the same, a little camblet cloak, and a sword by his side; the king happened to pass that way, and seeing this man in such a dress, at that time of the year, was curious to know the reason of it; upon which he commanded him to be called. He then asked him, if he was not cold? No, Sir, replies our Gascon: How is it possible, friend, replies the king, but you should be so, in the thin dress you wear, when I, who am better clothed than you, am yet ready to freeze. Ah, replies

ella portásse tutti i suoi ábiti addósso, come porto io tutti i miei, avrébbe più caldo assái. Piacque tanto al re questa ragione, che gli fece dare un buon vestito per passár l' invérno.

XXVIII.

*Omái convién, che tu così ti spoltre,
Disse 'l maestro, che seggèdo in piuma,
In fama non si vien, nè sotto coltre :
Sanza la qual chi sua vita consúma,
Cotál vestígio in terra di se lascia
Qual fummo in áere, od in acqua la schiuma.*
Dant. Inf. 24.

Domiziáno imperatór de' Románi menò sì neghittósa vita, ed oziósa, che la migliór parte de' giorni suoi trapassáva ad infilár le mosche con uno spadino d' oro. Per lo che giustaménte la derisíone de' suoi cortigiáni medésimi si tirò addósso ; ed uno di essi, interrogáto un giorno, se l' Imperátore era in compagnia d' alcúno : *Ne musca quidem*, disse facetaménte. Nè pure una mosca è con esso lui.

XXIX.

replies the Gascon, if your Majesty would but do as I do, you would never feel the least cold. How is that, says the king? Why, if your Majesty would but put on all your clothes, as I put on all mine, you would be warm enough. The king was so pleased with this secret, that he gave orders for his having a good winter suit.

XXVIII.

*Now it befits thee to summon ev'ry power,
For he who sits at ease on downy pillows,
Or nestling couches in luxurious beds,
Shall surely miss of fame: bereft of which,
Who wastes his days, such vestige leaves on
earth*

As smoke in air, or froth upon the lake.

Domitian the Roman emperor is reported to have led such an indolent and idle life, that he spent the greatest part of his time in catching flies, and piercing them through with a golden bodkin. By this conduct he justly excited even the derision of his courtiers themselves; insomuch that one of them being asked, upon an occasion, Whether the Emperor had any company? —replied facetiously, “No, not so much as a fly.” *Ne musca quidem.*

CXXIX.

ella portásse tutti i suoi abiti addosso, come porto io tutti i miei, avrèbbe più caldo assai. Piacque tanto al re questa ragione, che gli fece dare un buon vestito per passar l'inverno.

XXVIII.

*Omái convièn, che tu così ti spoltre,
Disse 'l maestro, che seggèdo in piuma,
In fama non si vien, nè sotto coltre:
Sanza la qual chi sua vita consúma,
Cotál vestígio in terra di se lascia
Qual fummo in áere, od in acqua la schiuma.*
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CXXIX.

XXIX.

Un ásino fa bugiárdo il suo padróne.

Un contadino pregò un suo vicino di volérgli prestár il suo ásino. Il vicino gli disse, che l' avéva prestáto ad un altro, e che gli dispiacéva, che non gliel avésse chiesto prima : ma non avéva ancora finíto di dire, che l' ásino cominciò a ragghiáre. Oh, oh, disse il contadino, sentíte, il vostro ásino dice, che non è vero, che l' abbiate prestáto ad un altro ; veraménte siete un uomo obbligánte ! Come, rispóse il vicino, credéte piuttósto al mio ásino, che a me ?

XXX.

L' acqua non ispégne la sete de' beoni.

Entrò un certo gran bevitóre, in tempo canicoláre verso il tardi, in una chiesa, e póstosi sopra una panca a dormire, fu dal portináio colà dentro inavvertenteménte serráto. La notte destándosi, e senténdosi arso dalla sete, nè trovándo módo da uscíre, cominciò a sonár le campáne a guisa che soglion suonarsi per cáusa di qualche incéndio. Córsero súbito le genti alla chiesa con molti vasi d' acqua ; ed egli fattosi alla porta di essa, che allóra gli fu apérta,

XXIX.

An ass makes his master a liar.

A countryman desired a neighbour of his to lend him an ass, who told him, that he had lent it to another, and that he was very sorry he had not asked him before; he had not yet done speaking, when the ass began to bray; O! ho! says the peasant, d'ye hear, your ass says, that it is not true, that you have lent him out; you are indeed a very obliging person. How, says the countryman, would you sooner give credit to my ass than to myself?

XXX.

A drunkard's thirst is not to be quenched by water.

A great drinker happened to go into a church in the dog-days about the dusk of the evening, and laying himself to sleep upon a bench, was inadvertently locked in by the porter. When awaking in the night, parched with thirst, and not finding any way to get out, he began to ring the bell, as is done when any fire happens. Immediately the people began to flock in crowds to the church with a great many vessels of water, when getting it

XXXX E opened

apérta, e veggéndo tant' acqua ; portatela indiétro, disse, perchè per estinguere l' incéndio, che mi sento alle fáuci, basta un boccále di vino.

XXXI.

La vanaglória corrétta motteggiándo.

Un certo músico, che avéva péssima voce, cantándo un giorno, osservò, che una donna si pose a piángere ; e credéndo, che la soavitá del suo canto destásse nel di lei petto quella passióne, cominciò a cantar vie più forte, ed essa a piángere più dirottamente. Finíto il canto, andò súbito a interrogárla della cáusa delle sue lágrime. Ed ella, ah ! io sono quella infelíce donna, rispóse, a cui ieri i lupi mangiárono l' ásino ; e siccóme, quando sento la vostra voce, mi ricórdo della buona memória del mio ásino, per non ésservi verúna differénza tra la voce di lui, e la vostra, perciò amaraménte io pian-

XXXII.

opened to him, and seeing so much water at the door : Carry it all back, says he, for one pitcher of wine will be enough to put out the fire that I feel in my throat.

XXXI.

Vanity corrected by wit.

A certain musician, that had a very bad voice, as he was singing one day, took notice of a gentlewoman that fell a-crying; when imagining, that the sweetness of his melody awaked some passion in her breast, he began to sing louder, and she to weep more bitterly. He had no sooner left off singing, but he goes to the lady, and asks her why she cried. Oh ! says she, I am the unfortunate woman, whose ass the wolves devoured yesterday, and no sooner did I hear your voice, but it put me in mind of my poor ass; for there is no difference between his voice and your's, and this was the reason, why I wept so bitterly.

XXXII.

Fortunata cosa è il pigliar due colómbi ad una fava.

Un pover' uomo, che avéva un fierissimo dolór di denti, nè trovávasi denári per farseglí cavare, mentre stava in piazza mirándo certi pani freschi vicino ad un forno, fu interrogáto dal fornáio, quanti di quei pani gli dava l' ánimó di mangiáre. Cento, rispóse, e se non li mangio, cavátemi questo dente. Si contentò il fornáio, ed egli cominciò a mangiárli, ma dopo averne mangiáti sino a venti, cavátemi pure il dente, disse, che non ne posso mangiár più; e con questo strattagemma ripará alla fame, e rimediò al dolór di denti, senza spéndere nulla del suo.

XXXIII.

Sagáce distribuzióne di cinque pani.

Soléva dire un certo, che colla sua indústria, e fatica, guadagnáva cinque pani al giorno, de' quali uno ritenéva per se, l' altro gittáva via, il terzo restituiva, e i due últimi dava ad impréstito, ed ecco come su di ciò spiegávasi. Il primo, dicéva egli, lo mangio per me; quello che getto via, lo do a mia matrigna,
il

XXXII.

It is lucky to kill two birds with one stone.

A poor fellow who had a tooth that ached violently, and not having any money to get it drawn out, stood in the market eyeing certain new loaves that were just by a baker's shop; upon which the baker asked him, How many of those loaves he fancied he could eat. An hundred, replies the poor man, and if I do not eat them, I will give you leave to pull out this tooth. The baker was satisfied with his agreement, and the other began to eat, when having devoured twenty of them, Draw out my tooth, says he, for I can't eat any more: by this stratagem he satisfied his craving hunger, and got rid of his troublesome tooth, without putting himself to any expence.

XXXIII.

A prudent distribution of five loaves of bread.

A certain man used to say, That by his industry and labour, he daily gained five loaves; one of which he kept for himself, the second he threw away, the third he restored, and the two last he lent: and explained the whole as follows. The first, says he, I eat myself,

il terzo lo rendo a mio Padre; e gli altri due li do a' miei due figliuoli, sperando riaverli in tempo di mia vecchiezza.

XXXIV.

Quattro cose ottime.

Alfonso d' Aragona diceva, che quattro cose molto gli piacevano, cioè; legna secche per abbruciare; vino d' un' anno per bere; amico vecchio per conversare; e libro antico per leggere.

XXXV.

Requisiti per un matrimonio felice.

Un principe era solito dire, che, per fare un matrimonio felice, è necessario, che il marito sia sordo, e la moglie cieca.

XXXVI.

Noi d' una massa di carne tutti la carne avere.

Bocc. Dec. G. 4. N. 1.

Presentatosi un povero avanti il re di Spagna, gli domandò l' elemosina, con dire, ch' era suo fratello. Volle quel monarca sapere in qual maniera gli fosse fratello; e il povero, tutti siamo nati, rispose, da un padre, e da una madre, che furono

no.

the second, which I throw away, I give to my step-mother; I restore the third by giving it to my father; and the two last I give away to my two children, hoping to have them returned me in my old age.

XXXIV.

Four excellent things.

Alphonso of Arragon said, That he was greatly pleased with four things, viz. dry wood for firing, wine of a year old for drinking, an old friend for conversation, and an old book for reading.

XXXV.

Requisites to render the married state happy.

A certain prince used to say, That to make a married state happy, it was necessary, that the husband should be deaf and the wife blind.

XXXVI.

We are all the same flesh and blood.

A poor man presenting himself before the king of Spain, asked his charity, by telling him that he was his brother. The monarch desiring to know how he claimed kindred to him, the poor fellow replied, We are all descended from

no Adámo, éd Eva. Allóra il re gli diede una picciola monéta di rame; ma lagnándosi il póvero, e dicéndo: Sire, ad un vostro fratéllo cosí poco? Va, ripigliò il re, che se tutti i fratélli, che tu hai in questo mondo, ti diránno tanto, sarái più ricco di me.

XXXVII.

Alla tragédia conviènsi lo stil grave, e sublime, siccome l' úmile, e diméssso a' pastoráli componiménti.

Fontenélle, dopo la prima récita dell' Edípโป, disse all' autóre, apprésso alquánti complimenti; desidereréi, che i vostri versi non fóssero cotánto sostenúti, ma scritti in istíle dolce, e fácele anzi che no, onde più accónci fóssero alla tragédia. Signóre, Voltaire gli rispóse ironicaménte, ho in ánimo d' ammendármi di tal difétto, e fermáto in tal proponiménto, ecco che me ne vado súbito a léggere le vostre pastoráli produzioni.

XXXVIII.

Non si vuol prestár fede a' sogni.

Un buffóne addimandò al suo padróné una veste assái bella, con dire, che quella notte s' era sognáto, che gliele donáva; allora quel Signóre assái più accórtó del buffóne; va, disse, io non voglio dár-tela,

from one common father and mother, viz. Adam and Eve. Upon which the king gave him a little copper piece of money: the poor man began to bemoan himself, by saying, Is it possible, that your majesty should give no more to your brother? Away, away, replies the king, if all the brothers you have in the world give you as much as I have done, you will be richer than I am.

XXXVII.

A grave and dignified style belongs to tragedy, and easy & flowing one to pastoral compositions.

Fontenelle, after the first representation of *Cedippus*, said to the author, some previous compliments having been paid, I could wish your verse were not so pompous; it would be more easy, and flowing, and better suited to tragedy. Sir, Voltaire replied ironically, That is a fault I intend to correct, and with that view will go directly and read your pastorals.

XXXVIII.

We ought to place no confidence in dreams.

A buffoon begged his master to give him a very fine gown, telling him he had dreamed that night, that he had made him a present of it; but the gentleman, who had more wit than his jester, replied, Get you gone, I will

tela, perchè non istà bene dar fede a' sogni.

XXXIX.

Tutto il mal non vien per nuocere.

Disputávasi un giorno alla mensa d' Alessáandro VI. se era cosa profittevole, che il mondo sussistesse senza médici, e la maggiór parte de' convitáti conchiudeva, che sì, adducéndo l' esémpio della república Romána, che era stata secento anni senza di loro. Ma il Pontéfice fu di contrário parére, e disse facetaménte, che se non fóssero i Médici, crescerébbe tanto il mondo, che non vi si potrébbe capíre; voléndo alludere, che sono più quelli, che ammázano, che quelli, che guariscono.

XL.

Il mondo va di male in peggio.

Viaggiándo un Vescovo interrogò per ischérzo un pecoráio, perchè oggidì i pastóri non fóssero come anticamente, che meritávano d' éssere patriárci, e proféti; a queste paróle rispóse il pecoráio: nè anco i Vescovi sono come érano anticamente, che quando uno di essi moríva, le campáne sonávano da

se

will not give it you, because it is not good to give credit to dreams.

XXXIX.

Misfortune is not always prejudicial to us.

It was disputed one day, at pope Alexander VI. table, whether it would be an advantage to the world, if there were no physicians in it; when the greatest part of the guests concluded in the affirmative, by quoting the example of the commonwealth of Rome, who had been 600 years without them. But the pontiff was of a contrary opinion, and pleasantly said, That if there were no physicians, the world would increase so fast, as not to be able to hold all its inhabitants, meaning, that they kill more than they cure.

XL.

The world grows worse and worse.

A bishop being on a journey, asked a shepherd, in a bantering way, Why those of his profession were not in these days, as they were in those of old, when they merited the titles of patriarchs and prophets: the shepherd answered him, Neither are bishops now what they were in antient times, for
then

se medésime, e oggi quando ne muore
qualchedúno, se non véngono tiráte a
tutta forza, non suonano.

XLI.

Quattro cose da cui l' uomo debbe guardársi.

Un Signór di Provénza lagnávasi
con un procuratóre a Parigi, d' éssere
stato gabbáto da un Frate. Come, Si-
gnóre, disse Santeuil quivi presénte, un'
uomo della sua età non conóscere i Frati?
hacci quattro cose nel mondo, proseguì
egli, da cui ella si dovrebbe sempre guar-
dare: dal volto d' una donna, da' quarti
di dietro d' un mulo, da un lato d' un
carro, e da un Frate per ogni verso.

XLII.

I ragnatéli di Boemia.

Poggio, quel Fiorentino autóre, ci
dice, che Zisca il grande, e vittorioso
riformator di Boemia era d' un gusto
si saporoso, che, per sua porzion di bot-
tino, domandò soltanto ciò, che pia-
cévali appellare i ragnatéli attaccati a'
palchi delle case de' castaldi. E questi
erano i presciutti, i quarti, le salsicce,
e le gote di porco, per cui Boemia fu
sempre celebre.

XLIII.

then when any of them died, the bells rung of themselves, but now-a-days, when any of them leave the world, they will not ring, unless the ropes are pulled very stoutly.

XLI.

Four things one should always guard against.

A gentleman, a native of Provence, complained to an attorney at Paris, that he had been cheated by a monk. What, Sir, says Santeuil, who was present, a man of your years not to know the monks! There are, continued he, four things in the world, you should always guard against; the face of a woman, the hind part of a mule, the side of a cart, and a monk on all sides.

XLII.

The cobwebs of Bohemia.

Poggio, the Florentine, tells us, that Zisca the great and victorious reformer of Bohemia, had so savoury a taste, that he only asked for his share of plunder, what he was pleased to call the cobwebs, which hung from the roofs of the farmers houses. These were the hams, gammons, sausages and pigs cheeks, for which Bohemia was always celebrated.

XLIII.

Apparent rari nantes in gurgite vasto. Vir. *Æn. L. I.*
Già per l' ondoso mar dispèrse, e rare
Le navi, e i naviganti si vedévano.

Caro.

Ad un póvero, che chiese l' elemófi-
 na ad un convénto di Mónache, fu da
 quelle madri data una scudélla assái
 grande piena di brodo, con solaménte
 pochi pisélli dentro. Il póvero allóra co-
 minciò a slacciársi il giubbétto, e disse
 ad uno suo compágno, che l' aiutásse
 a dispogliársi. Addimandándogli il
 compágno per qual cáusa facéva questo,
 rispóse; Bisógna, ch' io mi getti a
 nuoto dentro questa scudélla per tro-
 várvi i pisélli, che vi sono.

XLIV.

Qual vaghézza di láuro? qual di mirto?
Póvera, e nuda vai, filosofia.

Petr. Son. "La gola, &c.

Uno de' più strani accidénti nel mon-
 do letterário è per avventúra il seguén-
 te. Milton, quel glorióso membro del-
 la Británnia letteratúra, non ebbe più di
 dieci lire sterline pel suo poema del Pa-
 radíso Perdúto, e queste li fúrono pagáte
 in due tempi. Il Signór Hoyle autóre
 del trattáto del giuoco detto Whist,
 dopo avére spacciáte tutte l' altre copie
 della prima edizióne, ne vendè una
 ad un libráio per dugénto ghinée.

XLV.

XLIII.

*And here and there above the waves were seen
Arms, pictures, precious goods, and floating
men.*

Dryden.

A poor man, that was asking charity at a convent of nuns, the sisters gave him a very large porringer of broth, with only two or three peas in it: whereupon the beggar began to unloose his doublet, and desired his comrade to help him to undress himself. His comrade asking why he did so, he replied, I must be forced to swim in this porringer to find out the peas that are in it.

XLIV.

*Whom does the laurel, whom the myrtle
charm?
Philosophy thou'rt left naked and poor!*

The most wonderful anecdote, perhaps in the world of letters, is the following: Milton, that glory of British literature, received not above ten pounds, at two different payments, for the copy of *Paradise Lost*, yet Mr. Hoyle, author of the treatise on the Game of Whist, after having disposed of all the first impression, sold the copy to the bookseller for two hundred guineas.

XLV.

*Filosofar possiámo sull' erbe, e sulle piante;
Tropo, Madáma, il cielo, troppo è da noi
distánte.*

Goldoni, *Il Filosofo Inglese.*

L' avvertiménto dato a Taléte filósofo di Miléto fu assái forte, e ben inteso, benchè villanamente eseguito. Una ragázza d' incérta reputazione vedéndolo cammináre cogli occhi fissi nel firmaménto, piccáta forse dal non gettár egli uno sguardo sulle di lei attrattive, gli mise uno sgabéllo tra via, in cui egli inciampò, e si ruppe gli stinchi. La scusa, che arrecò, di tal procedere fu, che intendéva insegnárli a guardáre d' intórno a se, prima d' abbandonársi alla contemplazion delle stelle.

XLVI.

Il corvo cui son tolte le penne di pavóne.

Avéva un amánte scritto ad una Signóra una lèttera caváta da un libro intitoláto, Cárcere d' Amóre, credéndo ch' ella non si potésse imagináre, dond' ei l' avésse caváta. Ma come gliela presentò, così ella cominciò a léggerla, s' avvidde

XLV.

*On herbs and plants we may philosophize,
Heav'n's to far off, O lady, for our ken.*

The hint given to Thales the Milesian philosopher, was a strong one, and well intended, though roughly executed. A girl of dubious character seeing him gazing at the heavens as he walked along, and perhaps piqued at his not casting an eye at her attractions, put a stool in his path, over which he tumbled and broke his shins. The excuse she made was, that she meant to teach him to look at home, before he indulged himself in star-gazing.

XLVI.

The jackdaw stripped of his peacock's feathers.

A lover having written a letter to a lady, which he had transcribed from a book, intitled, *The Prison of Love*; and imagining that she would not know whence he had borrowed it, he presented it to her, and she began to read it,

s' avvidde del furto, e subito gliela restituì con dire; questa lettera non viene a me, va a Laurétta: che tale era il nome di quella, a cui era diretta nel libro.

EXVII.

L' insolénza puníta da un cane.

Un uffiziale Francése piú rispettabile per nascita, e spirito, che per ricchezze, aveva servito la repubblica di Venezia con gran valore, e fedeltà per lo spazio di più anni, ma senza ottenere quegli avanzamenti, che per ogni verso si convenivano al suo mérito. Un giorno si portò da un Signore de' più illustri, nella di cui amicizia gli restava ancor da sperare, sebbene avesse altre volte a lui porto invano le sue istanze. L' accoglienza, che gli fu fatta, fu assai fredda, e mortificante; quel Nobile voltò le spalle al bisognoso veterano, e gli lasciò trovar da se stesso la via per uscir dal suo palazzo, attraverso una fuga di stanze magnificentemente addobbate. Egli per quelle passava oppresso da' suoi pensieri, quando gli venne gettato lo sguardo su d' una ricca credenza, coperta con una tovaglia damascata,

sopra

when she perceived the theft; upon which she immediately returned it to him again, saying, The letter is not directed to me, but to Lauretta, for that was the name of the person to whom it was written in the book.

XLVII.

Insolence punished by a dog.

A French officer, more remarkable for his birth and spirit than his riches, had served the Venetian republic with great valour and fidelity for some years, but had not met with preferment adequate by any means to his merits. He one day waited on an "Illustrissimo," whom he had often solicited in vain, but on whose friendship he had still some reliance. The reception he met with was cool and mortifying; the noble turned his back on the necessitous veteran, and left him to find his way to the street, through a suit of apartments magnificently furnished. He passed them lost in thought, till casting his eyes on a sumptuous side-board, where stood on a damask cloth, as a preparation

sovra di cui splendéva, per preparatívo d' un pompóso trattaménto, un preziosíssimo servíto di cristállo di Venézia, lavoráto, e forbíto all' última perfezióne: allóra, prendéndo un lembo di quella továglia, rivoltóssi ad un fedéle can mastino Inglés, che sempre gli andáva dietro, e disse a quell' animale con mente qua/i di senno priva: Ecco, póvero il mio vecchio amíco, come questi malvággi uómini se la passáno in gioia, e riso, tu tel vedi; e pur non di meno come siámo trattáti! Il cane allóra alzò gli occhi verso la faccia del suo padrón, e dimenò la coda, come in segno d' avérlo inteso. Il padrón continuò il suo cammíno, ma il cane, allentándo il passo, e prendéndo in bocca un lembo di quella damascáta továglia, tutto ad una tratta violénte fe' cadére a terra in mille pezzi il servíto, e così privò l' insolénte nóbile di quella fastósa mostra tanto a lui cara.

tion for a showy entertainment, a collection of Venetian glass, formed and polished to the highest degree of perfection: he took hold of a corner of the linen, and turning to a faithful English mastiff, who always accompanied him, said to the animal, in a kind of absence of mind, There! my poor old friend! you see how these scoundrels enjoy themselves, and yet how we are treated? The poor dog looked up in his master's face, and wagged his tail, as if he understood him. The master walked on, but the mastiff slackened his pace, and laying hold of the damask cloth with his teeth, at one hearty pull, brought all the side-board in shivers to the ground, and deprived the insolent noble of his favourite exhibition of splendor.

XLVIII.

I contadini hanno le scarpe grosse, e il cervello sottile.

In Chiávare, Castello sul territorio di Génova andando un contadino attorno con una soma di legna; benchè di continuo gridasse, guarda, guarda; vi fu un certo, che quantunque sentisse, non si volle scostare: onde il contadino l'urtò con la soma, e gli stracciò il mantello. Costui allora cominciò a dire, che voleva, che gli pagasse il ferraiolo, e lo fece convenire avanti il podestà, il quale, udito il caso del querelante, dimandò al contadino, se ciò era vero; ma questi non rispose mai nulla, nonostante, che più volte gli fosse replicata la domanda. Onde il podestà rivolto a quel del mantello; e che vuoi, ch' io ti faccia, gli disse, se tu mi hai menato avanti un mútolo? Che mútolo, ripigliò colui, se a bocca sgangherata andava gridando, guarda, guarda: Oh! se gridava, guarda, guarda, replicò il podestà, tu dovevi guardarti, e così non t' avrebbe

XLVIII.

Country people have thick clogs, but not thick skulls.

A countryman was going with a load of wood in Chiavari, a castle in the territory of Genoa, who notwithstanding he cried out all the way he went, Take care, take care; there yet was a certain man who would not get out of the way, though he heard him; whereupon the peasant hit against him with his wood, and tore his cloak, upon which he began to cry out, that he should pay for it, and summoned him before a magistrate. The magistrate having heard what the plaintiff had to say, demanded of the countryman, if what he said were true; but he could not get a word from him, though he repeated the same to him several times. When turning about to the owner of the cloak, What would you have me do with this dumb fellow, that you have brought before me? What do you mean by a dumb fellow? replied the other, when he went bawling, as if he would have torn his throat to pieces, Take care, take care. Oh! oh! says the magistrate, if he cried out, Take care, it was your business

to

vrèbbe laceráto il mantello: ora va, che non è obbligáto a nulla.

XLIX.

Apoteósi de' Frati Carmelitáni.

In un libro stampáto a Bourdeaux, e compósto per esaltáre il mérito d' una Régola di frati, si figura, che San Pietro domádi a San Michéle, chi è che picchia alla porta: vien rispósto; un Carmelitáno. Un Carmelitáno! ripiglia San Pietro in aria inquiéta, un Carmelitáno! e' mi pare, che non abbiámo alle porte del Paradiso altro che Carmelitáni da mattina a sera. E bene, che aspétti, non aprirò la porta, sinchè non n' è arriváta una dozzina.

L.

Leggiádro enímma d' una zittèlla al suo amánte.

Erasì invaghito un giovane d' una bella, ed onésta fanciúlla; ed avúta un giorno occasiòne di favellarle, le dimandò, se voléva contentarlo. L' accórta, e prudente Giovanétta rispóse di sì, purchè egli le concedesse una sola cosa. E dimandátole, che? ella soggiunse: quello

to have stood aside, and then he would not have torn your cloak. So pray go about your business, for I do not see that he owes you any thing.

XLIX.

The apotheosis of the Carmelite friars.

In a book printed at Bourdeaux, and composed to exalt the merit of one set of monks, St. Peter is supposed to ask of St. Michael, Who is it that knocks at the door? the answer is, A Carmelite.—A Carmelite! repeats St. Peter, peevishly, a Carmelite! I think we have none at the gate of heaven but Carmelites, from morning to night; well, he must stay; I shall not open the gate till there is a dozen of them together.

L.

Enigmatical reply of a young girl to her lover.

A young man was violently in love with a virtuous and beautiful maiden, and meeting one day with an opportunity of speaking to her, he asked her, Whether she would content him? the prudent and witty young woman, replied, Yes, provided you will grant

G

me

quello che tu non hai, nè puoi avére, e mel puoi dare. E voléndo il Gióvane inténdere il significáto di quest' enímma, in tal modo gliel dichiarò. Tu esséndo uomo, non hai, nè puoi avér Maríto; ma puoi ben darlo a me, dándomi te medésimo, ed allóra avrái quanto brami.

LI.

Qual sia l' ottávo peccáto mortále, e quale la quinta virtù cardinále.

Andréa Mantégna, non esséndo stato ricompensáto, come s' aspettáva, da Innocénzo VIII. che gli avéva dato a dipingere le quáttro virtù cardináli, ed i sette peccáti mortáli, ebbe l' arditézza di dire a Sua Santità, che sarébbe stato bene aggiúgnere al gruppo un ottávo peccáto; l' Ingratitúdine. Vi do licénza, disse gli il Papa, d' aggiúgnere ciò che v' aggráda a' peccáti, purchè dipingiáte per me la Paziénza, per quinta virtù.

me one thing only. When being demanded, what that thing was, she replied, That which you have not, nor cannot have, and yet may give me. The lover desiring to know the meaning of that riddle, she explained it to him as follows: as you are a man, you neither have, nor can have a husband, and you yet may give me one by bestowing yourself upon me, and then you shall have all that you wish for.

LI.

What is the eighth mortal sin, and what the fifth cardinal virtue.

Andrea Mantegna, not having been rewarded quite to his expectations by Innocent VIII. who had employed him to paint the Four Cardinal Virtues, and the Seven Mortal Sins, had the boldness to tell his holiness, that there ought to be added to the groupe an eighth sin, Ingratitude. You are welcome, said the pope, to add what you please to the sins, provided that you paint for me Patience, as a fifth virtue.

LII.

Hoc autem genus *demoniorum* non ejicitur nisi
per.....jejunium. Matth. c. xvii. v. 21.

Or questa generaziòn di demónj non esce
fuòri se non per.....digiùni.

Diodati.

Sisto V. nel principio del suo Pontificato trovando, che la sua corte era càrica di molti débiti, a cagione che ogni dì molti gentiluòmini vi venivano a desinare, disse al suo maestro di casa, che pensasse a rimediàrvi. Egli rispòseli: Santissimo padre, la maggior parte sono gran signóri, i quali senza scortesia non si possono scacciare; allóra il buon Papa disse. Non apparecchiàte per loro la tàvola, che così se n' andranno, ve l'assicuro.

LIII.

A chi consiglia non duol la testa.

In una moderna traduzione d' Ippocrate si legge il seguente serio consiglio, al quale, malgrado il gran nome di chi lo dà, difficil cosa sarà, che molti attendano. Nella frattura della coscia la dilatazione dovrebbe essere assai considerabile, essendo i muscoli tan-

to

LII.

*Howbeit, this kind of Devils goeth not out
but by.....fasting.*

Sixtus V. in the beginning of his pontificate, finding the court to be very much in debt, which was owing to the coming of so many gentlemen every day to dinner with him, bid his steward see and put a stop to it. But he replied, Most holy father; most of them are men of great quality, whom it would be very rude to drive away; upon which the good father said, Do not spread the table for them, and then I'll warrant you, you will soon get rid of them..

LIII.

*The head never acks with administering
advice.*

In a late translation of Hippocrates, we read the following piece of grave advice, which, notwithstanding the great name of the counsellor, will hardly have many followers. In a fracture of the thigh, the extension ought to be particularly great, the muscles being so strong, that, notwithstanding the ef-

to forti, che non ostante l' effétto delle fasciatùre, la loro contrazióne é soggetta a raccorciáre la parte. Questa è una deformità cotánte déplorábile, che quando v' è ragióne di temérne, configlieréi il paziénte a lasciársi rómperé l' altra coscia ancóra, per avérle ambedúe d' una stessa lunghézza. Ignázio Loiola, che per conserváre la bella forma d' un suo stivále, si fece segáre una buona parte dell' osso della gamba, sarébbe stato un dócile maláto pel savio Ippócrate.

LIV.

L' andáre a morte scherzándo è coraggíoso sforzo d' un' ánima, o da somma innocénza avvaloráta, o da somma nequízia sospínta.

Décimo Bruto, uno de' primi capi della congiúra contro Giulio Césare, fu a tradiménto dato in balía della parte contrária. Il carnéfica, dopo avér fatto varj tentatívi per tagliárli la testa, i quali, con apparénte viltà d' uomo indégna, egli avéva sempre rendúti vani, ritirándo il collo, si vidde costrettó a lagnársi seco della sua cosí intempestíva púllanimità. Poss' io morire, disse allóra l' intrédido Románo, se questa volta non tengo steso il collo.

LV.

fect of the bandages, their contraction is apt to shorten the limb. This is a deformity so deplorable, that when there is reason to apprehend it, I would advise the patient to suffer the other thigh to be broken also, in order to have them both of one length. Ignatius Loyola, who, to preserve the shape of his boot, had a considerable part of his leg bone sawed off, would have been a docile patient to the sage Hippocrates.

LIV.

The encountering death jesting is a courageous exertion of a soul inspired by perfect innocence, or actuated by consummate guilt.

Decimus Brutus, one of the chief conspirators against Julius Cæsar, was betrayed into the hands of the opposite party. The executioner, after having made many attempts to cut off his head, (which had been all frustrated by his seeming unmanliness in withdrawing his neck) was obliged to remonstrate with him on the useless cowardice of such behaviour. Let me die, said the intrepid Roman, if I will not, this time, stretch out my neck.

LV.

LV.

Consolazione per chi patisce di gotta, reumatismo, &c.

Montaigne, quel faceto filosofo offerisce cortesemente una bizzarra consolazione a coloro, che sono incomodati dalla gotta, dal reumatismo, ecetera. Questi, dice egli, sono sintomi di lunga vita, appunto come il caldo, il freddo, la pioggia, e la grandine sono il séguito di chi un lungo viaggio intraprende.

LVI.

Un molesto compagno di viaggio toglie via ogni diletto, che il viaggiar suole arrecarne.

Due viaggiatori partirono dal loro albergo in Londra molto di buon' ora una mattina di Decembre, nella carrozza pubblica d' Essex. Era un buio, d' inferno; ed uno di essi, non avendo sonno, e desiderando fare un poco di crotchio, procurò d' eccitare il suo vicino a discorrere. Abbiamo una mattinata assai scura, Signore; E un freddo terribile per chi viaggia. Si va molto adagio, Signore, per queste strade
 sì

LV.

A consolation for those labouring under the gout, rheumatism, &c.

That pleasant philosopher, Montaigne, kindly offers a whimsical consolation to those afflicted with gout, rheumatism, &c. These, he says, are symptoms of a long life, just as heat, cold, rain, and hail are the attendants on every long journey.

LVI.

A disagreeable travelling companion takes away all the pleasure that we are wont to receive on a journey.

Two passengers set out from their inn in London, early on a morning in December, in the Essex stage coach. It was dark as pitch; and one of them not being sleepy, and wishing for a little conversation, endeavoured, in the usual travelling mode, to stimulate his neighbour to discourse. A very dark morning, Sir. Shocking cold weather for travelling. Slow going in these heavy roads, Sir. None of these questions

si malagévoli. A queste propóste non venéndo data neppure una paróla in rispósta, quel sociévole uomo fece ultérióri sforzi: stese il braccio, e tastádo l' ábito del compágno, esclamò dicéndo. Che cómodo vestíto è il suo, Signóre, per viaggiáre! Non esséndo neppure a questo nulla rispósto, il gárrulo viaggiatóre stancáto, e disgustáto s' addormentò profondaménte, nè si svegliò prima, che i più lucénti raggi d'un sol d' invérno lo capacitássero della taciturnità del suo compágno, coll' offerire al suo attónito sguardo un' orso di smisuráta grandézza, per sua buona sorte con museruóla alla bocca, e ben legáto, in positúra di persóna a sedére.

LVII.

Un Curáto cuopre con artificiósse paróle l' ignomínia del suo Signóre.

Dicesi, che verún raccontó piacésse a Cristína di Svezia più di quello dell' astúzia d' un Curáto di Normandia per salvár la reputazióne del suo Signóre, ch' ebbe la disgrázia d' ésser posto vivo sulla ruota alla Grève, ove gli fúrono rotte l' ossa, per castígo di due, o tre ladronéggi, ed un omicídio da lui commessi.

ons producing a word of answer, the sociable man made one more effort. He stretched out his hand, and feeling the other's habit exclaimed, What a very comfortable coat, Sir, you have got, to travel in! No answer was made, and the enquirer, fatigued, and disgusted, fell into a sound nap, nor awoke until the brightest rays of a winter's sun accounted to him for the taciturnity of his comrade, by presenting to his astonished view a huge bear, (luckily for him, muzzelled and confined) in a sitting posture.

LVII.

A Curate, under an artful cover of words, conceals the ignominy of his Seigneur.

Christina of Sweden is reported to have been never better pleased with a story than with that of a Norman Curate's artifice to save the reputation of his Seigneur, who had the misfortune to be broken alive on the wheel, at the Grève, for two or three robberies, and a murder.

méssi. Noi ti preghiámo, Signóre Id-
dio, dicéva l' accórto Ecclesiástico,
pell' ánima di — Signóre di questa
parrócchia, che ultimaménte morì a
Parigi delle sue ferite.

LVIII.

Falso latíno di Carlo I. re d' Inghiltérra.

Quando Selden parla del grave er-
róre che Carlo I. commise nel tiráre a sé
in Oxford i suoi poténti amici, ove non
potévano più esercitáre i loro rispettivi
uffízj fa uso d' una vile, ma assái espres-
siva comparazióne. Egli è, dice, come
se un uomo, che avésse biógno d' un
pezzétto di legno, corrésse in cantína
a prender lo zípolo: in quel mentre
tutta la birra si spargerébbe per la
casa.

LIX.

Ogni eccésso ésser vizióso.

Aristótele ha detto, che alcúni uómi-
ni sono tanto avári, come se dovés-
sero viver sempre: altri poi tanto pródighi,
come se subitaménte dovés-
sero morire.

LX.

a murder. We pray thee, O Lord (said the cunning ecclesiastic) for the soul of ——— Seigneur of this parish, who has lately died of his wounds at Paris.

LVIII.

Error of Charles I. king of England.

When Selden speaks of the great error which Charles I. committed in drawing his powerful friends about him, at Oxford, where they were not in their proper sphere of service, he makes use of the following homely, but nervous comparison: It is, says he, as if a man should have use for a little piece of wood, and he runs down to the cellar, and takes the spigot; in the mean time all the beer runs about the house.

LIX.

That every excess is vicious.

Aristotle has said, That some men are so covetous, as if they were to live for ever; and others so profuse, as if they were to die the next moment.

H

LX.

LX.

*Dall' esteriore sovente congetturarsi qual
sia l' interiore degli uómini.*

Teofrásto filósofo, ed oratóre, già vecchio, e canúto, andádo a Lacedémona, ed ivi voléndo parér giovane, e grazioso, si pigliáva piacere d' occultár con certa tintúra i suoi biancheggiánti capélli. Or accádde un giorno, ch' esséndosi portáto avánti il giúdice, ed avéndo a lui espósto lo stato d' una sua lite, Archédamo, uomo molto libero nel parláre, il ricconóbbe cosí travisá-o, e di repénite esclamò: Se m' aiútin gl' Iddii, che cosa mai di verità può dir costúi, il quale porta seco le bugie, non solo nell' ánima, ma ancóra sul capo?

LXI.

Come si possa fare un basilisco.

In un libro in foglio, ch' è piúttósto caro, si trova la seguénite ricétta. Non niego, dice l' autóre, che si possa generár un' animale vivo, che avveléni colla

LX.

The fashion of men's minds may be conjectured from their external appearance.

Theophrastus the philosopher and orator, who was already old and gray haired, going to Lacedæmon, and desiring to appear young and agreeable, he took a pleasure in concealing his gray hair, by the help of a certain dye he made use of. When happening to be before the judge, and laying down the occasion of his suit before him, one Archidamus, a man that was very free with his tongue, knew him thro' his disguise, and immediately cried out, Ye Gods! how is it possible for this man ever to speak truth, that always carries lies about him, not only in his soul, but also on his * body?

LXI.

How to make a basilisk.

In a folio book of some price, we meet the following receipt: I deny not (quoth the author) but a living creature may be generated, that shall

* It is head in the original.

H 2

poison

colla vista, e col tatto, come se fosse un basilisco. Ma dee, chiunque tenta produrre questa creatura, star accorto di non far danno a se stesso, come credo poter facilmente accadere. S'immèrgano uova da porre in una pasta liquida d' arsenico, o di veleno di serpenti, ed altre mortifere cose, ed ivi si lascino stare per alquanti giorni; si mettano quindi sotto le galline, che covano, ma senza sciaguattarle, per tema di non guastar la malia ricercata. Non si può trovar causa più efficace dell' uova per produrre diversi mostri.

LXII.

La cognizion di se stesso è vero principio di tutta la filosofia.

Demone filosofo, interrogato in qual tempo egli avesse cominciato a filosofare, rispose; Quando cominciai a conoscere me stesso.

LXIII.

poison one by seeing and touching, as if it were a basilisk. But take heed, you that try to produce this creature, that you do not endanger yourself, which, I think, may easily come to pass. Infuse fruitful eggs where you have a liquid moisture of arsenick, or serpents poison, and other deadly things, and let the eggs be therein for some days; set them under hens that do cluck, but shake them not in your hands, lest you destroy the mischief sought for. There is no greater cause to be found to produce divers monsters, than by eggs.

LXII.

*The knowledge of ourselves is the beginning
of all philosophy.*

Demon the philosopher being asked, when he had begun to philosophize, replied, When I began to know myself.

LXIII.

Etimología della parola Antimónio.

In un libro Francése intitolato; Nuovo corso di Chímica; viene asserito, che la scoperta delle proprietà esistenti nell' antimónio si debbe al celebre Basilio Valentino, il quale osservando, che aveva la virtù d' ingrassare i porci, ne fece l' esperienza (sa il cielo con qual connessione d' idee) sopra un convento di Frati. Per mala sorte, in vece di migliorare lo stato di salute di que' santi uomini, gli ammazzò a dozzine, onde acquistò il nome d' antimónio, quasi *anti-moine*. Paracélso tentò introdurne l' uso, non ostante questa disgrazia; ma né pur egli vi riescì, e solamente in quest' ultimi tempi sono state universalmente riconosciute le buone qualità di quest' utilissima medicina.

LXIV.

Sogliono i savj dire, che sola la miseria è senz' invidia.

Bocc. G. 4. Praem.

Essendo da un cert' uomo rimproverata a Diogene la sua povertà, questo filosofo rispose; Oh infelice! tu non vedesti mai alcuno esercitar la tirannide verso i suoi simili per la povertà, ma molti per le ricchezze.

LXV.

LXIII.

Etymology of the word Antimony.

It is asserted in a French book, intitled, *Le Nouveau Cours de Chimie*, that the discovery of the powers resident in antimony, was owing to the celebrated Basilius Valentinus, who, finding that it had the property of fattening pigs, tried it (Heaven knows with what connection of ideas) on a convent of monks. Unluckily, instead of improving the condition of these holy men, it killed them by dozens, whence it obtained the name of *anti-moine*. Paracelsus attempted to bring it, notwithstanding this misadventure, into credit; but he too failed: and it was not until very late times, that the virtues of that very useful medicine were universally allowed.

LXIV.

Philosophers commonly say, that misery only excites no envy.

A certain man reproaching Diogenes for his poverty, the philosopher replied, Unhappy wretch, you never saw any one tyrannize over his fellow-creatures from his poverty, but many have from their riches.

LXV.

LXV.

La virtù primieraménte noi, che tutti nascémmo, e nasciámo eguáli, ne distínse; e quegli, che di lei maggiór parte avé- vano, et adoperávano, nóbili furon detti, ed il rimanénte rimáse non nóbile.

Bocc. G. 4. N. 1.

Platón disse: quattro sono le spezie della nobilità. La prima è di colóro, che sono nati di buoni, e giusti padri: la secónda di quelli, i cui padri furono possénti, e principi: la terza di quelli, ch' ébbero i lor ávoli illústri, la quarta, e la più commendábile di tutte è, quando alcúno per propria virtù, e gentilezza d' ánimo è eccellénte. Anzi, al parére di Sócrate, senza questa specie di nobiltà niuno dovrebbe nóbile reputársi giammái. Imperocchè, dic' egli, così come noi non giudichiámo, che il pane sia ottimo, per esser fatto di grano nato in un bel campo, se non è liévito, e lavoráto con diligenza: così ancóra non istimerémo uomo alcúno, benchè d' illústre famíglia nato, se non è nóbile per virtù, e laudévoli azióni.

LXVI.

LXV.

Virtue first created distinctions amongst us mortals who were born, and are born, equal; those who possessed and exerted the largest portion of virtue were termed noble, and the rest remained ignoble.

Plato tells us, that there are four kinds of nobility; the first is of those, who are born of good and equitable parents; the second of those, whose fathers were powerful and sovereigns; the third of those, whose ancestors were illustrious; and the fourth, which is the most praise-worthy of all, is when any one is excellent by native virtue, and complacency of mind. Nay, Socrates was ever of opinion, that without this sort of nobility no one ought ever to be accounted noble. For, says he, as we do not judge of the goodness of bread, because the corn of which it was made grew in a beautiful field, unless it is leavened and carefully made; in like manner we should not esteem any man, though born of an illustrious family, unless he has enobled himself by virtue, and a long train of laudable actions.

LXVI.

LXVI.

Un' ardente, e giovenile curiosità ne suggerisce talvólta súbiti ripiéghi.

Due giovani scolári in un' ora di vacanza capitárno a caso nella cucina d' un' ostería. Vi trovarono un gran fuoco ardente, ed una cassétta, la quale, per quello, che dall' iscrizione appariva, in se chiudéva la Fata di Galles; nè alcuna persóna al mondo era ivi presente. Que' ragázzí ansiósi di veder la Fata nana, ma non avéndo la mínima intenzión di pagáre, e probabilménte mancándone loro la possibilitá, cominciarono ad aguzzáre il cervéllo per trovar il módo, onde farla di là entro snidiáre. Se fóssero stati ágili, e forti, come l' áquila di Fedro, avrébbero per avventúra tenuto l' istesso método d' aprir arnesi chiusi. Ma non avévano ale; e la serratúra esséndo interiormente collocáta, rendévasi loro impossibile il tentár di guastárta. Che potévan églino fare? trovaron uno stratagemma da far onóre a Polieno. Con replicáti vigorósi sforzi pinsero la cassétta sí presso al fuoco, che quella nana creatúra fu dal cresciúto caldo del clima costrettá ad aprir la porta, e mostrársi loro gratuitaménte.

LXVII.

LXVI.

*An ardent and juvenile curiosity produces
sometimes extempore address.*

Two young school-boys chanced in a vacant hour to stray into the kitchen of a public-house, they found a large blazing fire, and a box containing, as appeared from the inscription, a Welch fairy, but no living creature besides. The boys, eager to view the dwarf, but by no means willing, or probably able, to pay for the sight, laid their heads together how to unkennel her. Had they possessed the strength and agility of Phædrus's eagle, they would probably have taken his method of opening inclosures: but they had no wings. The lock too being on the inside, they could not force the door. What could they do? They hit on a stratagem which might have done honour to Polyænus. By joint efforts of strength they shoved the box so very near to the fire, that the dwarf, from the encreased heat of the climate, was obliged to open the door, and favour them, gratis, with her wished for presence.

LXVII.

LXVII.

Pochi sono gli studj più incerti della critica verbale.

Uno, che studiava la lingua Italiana, leggendo i nomi de' mesi nella grammatica del Veneroni, gli trovò tutti corrispondenti a' latini, francesi, e inglesi, eccetto il mese di Luglio. Quì v'era, secondo lui, un error di stampa palpabilissimo; una sola lettera costituiva lo s'baglio, ch' egli immediatamente correggesse col fare dell' L un' J: ma l' analogia l' ingannò.

LXVIII.

Il dominare sopra i nostri sensi è vero fonte d' ogni felicità.

Essendo venuti gli Ambasciadóri de' Sanniti con molto oro al campo de' Romani, vollero farne un presente al povero Caio Fabrizio, il quale subito mettendosi le mani agli orecchi, agli occhi, alle nari, alla bocca, alla gola, e poscia sopra il ventre, rispose loro. Mentre, ch' io potrò resistere à queste membra, ch' io ho toccato, e potrò dar loro legge, nessuna cosa mi mancherà per esser felice.

LXIX.

LXVII.

There are few studies more uncertain than verbal criticism.

A student of the Italian language, on looking over the names of the months in Veneroni's Grammar found them all correspond with the Latin, English, and French, except July, which was written Luglio. Here was the clearest proof of a false printing; one letter only made the mistake, which he immediately rectified by turning the L, into a J; but analogy deceived him.

LXVIII.

The government of our appetites is the true fountain of all happiness.

The ambassadors of the Samnites being come to the Roman camp with a great sum of money, were for making a present to Caius Fabricius, who was very poor; but he immediately laying his hand upon his ears, his eyes, his nostrils, his mouth, his throat, and afterwards on his belly, replied, As long as I shall be able to resist the members which I have touched, and prescribe laws to them, I shall never stand in need of any happiness.

I

LXIX.

LXIX.

Improvviso sforzo d' onèsta gratitùdine.

Il Curáto Patten avéndo una volta bisogno d' una parrúcca nuova, giacchè la vecchia era incapáce d' ogni ulterióre assisténza degli artéfici, se n' andò a Canterbury, e capitò alla bottéga d' un barbiére nuovo nell' arte sua, per fársene far una. Quell' artigiano, esséndo sul punto d' andar a desinàre, supplicò il nuovo avventóre di concédergli l' onór della sua compagnia a pranzo; al che Patten prontissimaménte acconsentì. Dopo ch' ébbero pranzáto, un' ampia tazza di ponce fu portáta in távola, ed il reveréndo convitáto con eguále speditézza s' accordò a scoprírne il fondo. Quando fu asciugáta, il parrucchiére, che voléva procédere a trattár di lavóri, principiò a maneggiár la sua misúra; ma il Signór Don Patten lo pregò a desistere, dicéndo, che non voléva, che gli facésse altriménti la parrúcca. E perchè no, esclamò l' óspite con istupóre, l' ho io di/gustáta in qualche cosa, Signóre? No certaménte, ripigliò il convitáto, ma conósko, che siete un galantuómo, e di buoníssima pasta; onde cercherò di metter in mezzo qualchedún' altro. Se voi m' avéste fatta la parrúcca, non saréste stato mai pagáto, sapéte?

LXX.

LXIX.

A sudden effort of honest gratitude.

Parson Patten standing once in need of a new wig, his old one defying all farther assistance of art, he went over to Canterbury, and applied to a barber, young in the business, to make him one. The tradesman, who was just going to dinner, begged the honour of his new customer's company at his meal, to which Patten most readily consented; after dinner, a large bowl of punch was produced, and the reverend guest, with equal readiness, joined in its demolition; when it was out, the barber was proceeding to business, and began to handle his measure, when Mr. Patten desired him to desist, saying, he should not make his wig. Why not? exclaimed the astonished host; have I done any thing to offend you, Sir? Not in the least, replied the guest; but I find you are a very honest good-natured fellow; so I will take somebody else in. Had you made it, you would never have been paid for it.

LXX.

*Sola la fuga può sottrárne a' colpi d' un
Príncipe inumáno.*

Malgrádo la dottrina dell' Islamis-
mo, Maométo II. ch' altra religión
non conóbbe, che il proprio volére,
spedì a Venézia per Gentil Bellini pit-
tore, di cui avéva vedúte, ed ammirá-
te alcúne ópere. Quando fu giunto a
Cosantinópoli, Maométo prese a ra-
gionárli intórno ad un erróre, ch' avé-
va scopérto in un quadro di sua mano
rappresentánte la decollazióne di San
Giován Battista; e per convincernelo,
fece a se venire uno schiavo greco, ed
incontánente gli tagliò la testa colla
beal scimitarra. Bellini si mostrò pru-
denteménte convinto della critica fatta
al suo quadro, se ne corse al porto, e
fece vela pell' Adriático quella sera me-
desima.

LXXI.

*Chi vuol parér buono, dia ópera d' esser
tale.*

Sócrate esséndo interrogáto da un suo
amico, in che modo si possa conseguir
buona fama; conseguiráila, rispóse, se
ti sforzerár d' esser in realtà, quale tu
desideri esser tenúto.

LXXII.

LXX.

*Flight alone can protect us from the power
of an inhuman ruler.*

In spite of the principles of Islamism, Mahomet II. who knew no religion, but his own will, sent to Venice for Gentil Bellini, a painter, some of whose works he had seen, and admired. When arrived at Constantinople, Mahomet reasoned with him on some error in a decollation of John the Baptist, which he had painted, and to convince him of his mistake, he sent in for a Greek slave, and in a moment struck off his head with his royal scimeter. Bellini wisely acquiesced in the criticism, slipped away to the harbour, and set sail for the Adriatic the same evening.

LXXI.

He that desires to appear good, should endeavour to be so.

Socrates being asked by one of his friends, which was the way to gain a reputation, replied, You will gain it, if you endeavour to be what you desire to appear.

LXXII.

*La clemenza sopra l' altre virtù rilucere
ne' principi.*

Theodósio il giovane fu un Principe d' ammirabil benignità, e clemenza. Questi, esséndoli domandato come fusse possibile, ch' egli non facesse morir nessuno di quelli, che l' offendévano, rispose: io vorrèi piuttosto poter risuscitar i morti, che far morire i vivi; perchè non v' è cosa più lodabile negli uómini, e specialmente in un Principe, del perdonare l' ingiurie.

LXXIII.

Ben se' crudel, se tu già non ti duoli,

E se non piangi, di che pianger suoli?

Dant. Inf. C. 33.

Fra le scene parte tragiche, e parte romanzésche, le quali si trovano sparse nel Fingal, Temora, e simili ópere, non si legge per avventura alcun episódio sì patético, come quello, ch' è inserito nella medesima raccolta fra' Canti di Selma. Daura, figliuola d' Armينو è stata a tradimento condotta sopra uno scoglio per ogni dove dal mare isolato, nè alcun soccorso può esserle colà porto, posciachè l' única barca, che su quella costa trovávasi, è af-

LXXII.

*Clemency shines out with greater splendor
in princes, than any other virtue.*

Theodosius the younger, was a prince of wonderful clemency and benignity; who being asked how he could possibly forbear putting any of those to death that offended him, answered, I would rather be able to raise the dead, than kill the living: because nothing is more laudable in men, and particularly in a prince, than the forgiving of injuries.

LXXIII.

Right cruel art thou, if unmoved to compassion,

*And if thy tears flow not, what dost
thou ever weep for?*

Among the scenes, some tragic, some romantic, interspersed through Fingal, Temora, &c. no one story perhaps is to be found, so affecting as an episode, which appears in the same collection, among the Songs of Selma. Daura, the daughter of Armin, has been treacherously conveyed to a rock, insulated by the sea, where she can by no means be relieved, the only boat which the coast afforded,

è affondáta col suo fratéllo, che sovra d' essa era in fretta montáto senza remo alcúno, e dalla spiaggia /lanciá-tosi per salvárla. Ed ecco come il padre descríve, il di lei crudo destíno, e la propria /ventúra. Sola su d' uno spumóso scoglio mia figlia lamentár s' udíva. Alte, e frequénti érano le sue strida, nè potéva il di lei padre aitárla. Non mi mossi dal lido in tutta quella notte. Io la vedéva al fioco lume della luna. Tutta quella notte gridár la sentíi. Il vento strepitosaménte soffiáva, e la pioggia con grave fracáso cadéva sulla collína. Innánzi che il giorno spuntásse, la di lei voce divénne moribónda, e tuttóra vie più indebolíva, come un vento leggiéri, che sulla sera spira fra l' erba d' un sassóso monte. Opprèssa dal dolóre uscì di vita, e solo lasciò suo padre. Allorchè sibila la tempésta su la montágn, quando un vento settentrionále gonfia l' onde maríne, siedo sulla romoreggiánte riva, e rivolgo lo /sguardo a quello scoglio fatale. Spesso al tramontár della Luna, vedo l' ombre de' miei figliuóli. Passáno quasi invisióli in luttuósa conferénza. Deh alcún di voi parli almén per pietà. Non si cúrano del padre loro!

afforded, having just been lost, with her brother in it, who had hastily, without an oar, darted from the beach to assist her. And thus her father describes her fate, and his own wretchedness: Alone, on the sea-beat rock, my daughter was heard to complain. Frequent and loud were her cries, nor could her father relieve her. All night I stood on the shore. I saw her by the faint beam of the moon. All night I heard her cries. Loud was the wind, and the rain beat hard on the side of the mountain. Before morning appeared, her voice was weak. It died away, like the evening breeze among the grass of the rocks. Spent with grief, she expired, and left her father alone. When the storms of the mountain come, when the north lifts the waves on high, I sit by the sounding shore, and look at the fatal rock. Often by the setting moon, I see the ghosts of my children. Half-viewless they walk in mournful conference. Will none of you speak in pity? They do not regard their father!

LXXIV.

*Non v' è cosa, che una donna malfatta
aberrisca più d' un specchio sincero.*

Una certa Signóra, cui la natúra non era stata favorévole, se la prendéva con tutti gli specchi, cominciádo da cámara sua sino alla stanza da fare il cacio: nè era possíbile il levárle di testa, che l' intéra societá degli specchiái non si fosse accordáta a rénderla ridícola. Con quéstá fantástica idéa le venne talménte a noia il mondo, che affatto l' abandonò, e se n' andò a cercár solliévo fra' boschi, e i fiumi. Ma ella potéva star sicúra, che sino a tanto che mutár viso non potésse, la stessa spiacevol figúra stata sarébbele alláto, comechè nelle sorgénti, e ne' fonti si specchiásse. Il che finalménte la convinse a pieno di ciò, cui per ad-diétro non avéva volúto dar fede.

LXXV.

LXXIV.

There is nothing that a hard-favoured woman dreads more, than a plain-dealing looking-glass.

A certain hard-favoured lady picked a quarrel with all sorts of looking-glasses, from the very bed-chamber to the dairy; and there was no getting the freak out of her head, but that the whole brotherhood of the glass-makers were in a plot to make her ridiculous. This fancy made her so sick of the world, that she utterly quitted it, and betook herself to the groves and the rivers for relief. But still so long as she carried the same face about with her, though it were but to the springs, and the fountains, she was sure to be haunted with the same image; which honestly convinced her, in the conclusion, of what she would give no credit to before.

LXXV.

LXXV.

*Il púbblico bene debbe sempre guidár l'azióni
d' un Sovráno.*

Pelópida capitán Tebáno dovéndo andár a trovár le sue genti armáte, venne pregáto da sua moglie, ch' esséndo in battáglia, s' ingegnásse di salvársi : a cui egli rispóse, che un tal consíglío dovéva darsi ad altri, perciocchè al capitáno, come al príncipe, convién atténdere a salváre i suoi cittadini.

LXXVI.

*Spírito imbecílle di Luigi IX. re di
Francia.*

Il médico Giácomo Coetier fu la sola persóna, che sapésse tenér a dovére il tór-bido, ed irregoláre spírito di Luigi IX. re di Francia. Egli lo raffrenáva col profittáre a tempo del timór della morte, cui sapéva quel monárca esser soggetto a tal eccéssó di ridicolézza che una volta ordinò ad un prete d. non andár più avánti colle sue orazióni, nell' atto che, avéndo già pregáto pella salúte del suo corpo, passáva ad implorái dal Cielo quella dell' ánima sua nell' altro mondo.

LXXV.

*The public good should ever guide the actions
of a Sovereign.*

Pelopidas, the Theban general, going to head the army which he commanded, his wife begged of him to take care of himself in the heat of the battle; to whom he replied, This advice ought to be given to others, because it is the duty of a general, and of a prince, to watch over the safety of their citizens.

LXXVI.

*Pusillanimous mind of Louis IX. king of
France.*

Jacques Coetier, a physician, was the only person who could keep in awe the turbulent uneyen spirit of Louis IX. of France. He governed him by making a proper use of that dread of death, to which he knew the king was subject to a degree so ridiculous, that

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he

mondo. Fermo, fermo, esclamò egli, siete andáto innánzi quanto bi sógna per questa volta. Non siate mai troppo lungo nel rivólger le vostre preci all' Onnipotén-te. Basta per ora, pregheréte pell' ánima mia un' altra volta. Coetier, cui era nota appiáno siffátta infermità, usáva dirgli: m' immáginò, che un giorno, e l' altro ella mi manderà pe' fatti miei, come le ho vedúto praticáre con altre persóne al suo servizio; ma badi a queste paróle, se ella mi licénzia, affè ch' ella non viverà otto giorni dopo. Col ripéter questa minaccia, non solo si manténne nel suo posto; ma indusse eziandio quel re pusillanime a pacificárlo con preziosi regáli. E nel vero egli dal canto suo prestáva tutta l' assisténza possíbile al suo real padrón-e, avéndo riguárdo a quello stato di frenesía, in cui frequentemén-te era il di lui spírito. Per divertírlo nel tempo delle sue lunghe malattie, procuráva, che si facéssero de' balli campéstri sotto le finístre della sua càmera; e per riparáre in qualche maniera all' impossibilità in cui era il re di gustar de' piaceri della caccia, quell' ingegnóso médico mettéva insiéme de' gatti, con de' grossi topi, studiándosi di divertir

He once actually stopped a priest, who, after having prayed for the health of his body, was beginning to implore Heaven for his future welfare. Hold! hold! cried he, you have gone far enough for once. Never be tiresome in your address to God Almighty. Stop now, and pray for my soul another time. Coetier, thoroughly acquainted with this infirmity, used to say to him, One of these days you will send me packing, I suppose, as I have seen you act by your other servants: but mark my words; if you do, faith, you will not live eight days after it. By repeating this menace, he not only kept himself in his station, but persuaded the pusillanimous king to appease him with great and valuable presents. On his part he certainly paid great attention to the condition of his royal master's mind, which was frequently almost in a state of frenzy. To amuse him during his long indisposition, he contrived to have rural dances performed under his chamber-window; and, to make up for the King's inability to enjoy the pleasures of the chase, the ingenious physician collected cats and huge rats, and diverted his

divertir il suo moriente malato, collo spettacolo delle zuffe, che questi animali antagonisti attaccavano gli uni cogli altri.

LXXVII.

E indégno dell' uomo prode l' offender il nemico, se non con la spada.

Ménnone militando nell' esercito del re Dario contro ad Alessáandro, ferì con la lancia un soldato suo mercenario, il quale vituperosamente parlava d' Alessáandro, dicéndoli; io ti pago perchè tu combáttà, e non perchè tu parli contro ad Alessáandro.

LXXVIII.

La picciolèzza de' beni terrèni a non levárci in superbia ne conségia.

Alcibiáde giovane bellissimo, il quale Sócrate conóbbe insuperbito per le sue molte richèzze, e possessioni terrène, fu da lui in luogo segreto della città menato, ed ivi, mostrándogli una tavolètta, nella quale era dipinto il mappamondo, gli ordinò, che in essa trovasse il sito d' Atène lor patria. L' ho trovato, disse Alcibiáde; e Sócrate: adóchia ora le tue possessioni, ed i tuoi campi. Al che Alcibiáde rispóse; non
gli

dying patient by letting him see combats between these discordant animals.

LXXVII.

Every other kind of offence, but that with the sword, is unworthy of the brave man.

Memnon fighting in the army of king Darius against Alexander, struck one of his hired soldiers with his lance, who was speaking of Alexander in reproachful terms, saying, at the same time, I pay you to fight, and not to rail against Alexander.

LXXVIII.

The littleness of earthly goods warns us not to be lifted up with pride.

Socrates, knowing that Alcibiades, who was a very beautiful youth, was very much puffed up on account of his ample possessions, and the great estate he had in land, carried him to a retired part of the city, and shewing him a little board, on which was drawn a map of the whole earth, bid him look for their country Athens in it; Alcibiades telling him that he had found it, Socrates replied, Now cast your eye on your own lands. Alcibiades telling him,

gli veggo quì in alcuna parte dipinti.
E tu adunque, soggiunse Sócrate, insuperbisci di questi campi, i quali non si véggono in verún luogo della terra?

LXXIX.

Stimabilissima utilità, che dalla Platónica filosofia si ritrae.

Il figliuolo di Dionísio esséndo stato scacciato dall' Império, uno li disse; che t' è giovato Platone, e la sua filosofia? egli rispóseli, a sopportar facilmente sì gran mutazione di fortuna.

LXXX.

La costruzione del Romano triclinio era tale, che per istarvi agiatamente, i convitati dovevan esser fra 'l número delle Muse, e quello delle Grazie.

Marco Terénzio Varrone era in ispeziál modo attento, che gl' invitati a' conviti fosser, come diceva esso, fra 'l número delle Muse, e quello delle Grazie; cioè, non passasser nove, nè fosser manco di tre. Or avvenne, che dando egli un convito, un buffone, senz' essere stato

that he did not see them described in any part of it; Socrates then said to him, And will you vainly pride yourself for those lands, which are not found in any part of the earth?

LXXIX.

A most estimable advantage derived from the Platonic philosophy.

Dionysius's son being driven out of his kingdom, one said to him, Of what use has Plato and his philosophy been to you? To whom he replied, Enabled me to bear so great a change of fortune without repining.

LXXX.

The construction of the Roman triclinium was such, that to be conveniently accommodated in it, required the number of a man's guests to be between that of the Muses and that of the Graces.

Marcus Terentius Varro was very careful that the number of guests invited to a feast should be, as he was used to express it, between the number of the Muses and that of the Graces; that is, not more than nine, or less than three. Now it happened, that he himself gave
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stato invitato, si cacciò a tavola sotto a tutti gli altri. Lo scalco vedendo, che colui faceva eccedere il fissato numero, il voleva mandar via; ma il buffone prontamente disseli: tu l'hai errata, amico, conta un'altra volta, cominciando da me, e vedrai, ch' io non ci avanzo.

LXXXI.

I complimenti non pagano i debiti.

Il Signor Ménage si trovò un giorno a caso talmente impacciato dalla carrezza d' un gentiluomo, che dovevali mille scudi, che gli convenne fermarsi per qualche tempo, avanti che potesse passar oltre. Mille scuse, Signóre, mille scuse; disse forte il debitore a Ménage; e Ménage risposeli subito; mille scudi, Signóre, mille scudi.

LXXXII.

an entertainment, when a merry wag came in uninvited, and squatted himself down at the bottom of the table. The steward finding that he made one more than the stated number, was for turning him out, when immediately the wag cried, Friend, you have counted wrong; reckon again, and begin with me, and then you will find, that I do not exceed the limited number.

LXXXI.

We cannot pay our debts with compliments.

Ménage, one day found himself so entangled with the carriage of a gentleman, who chanced to owe him a thousand crowns, that he could not pass for some time. *Mille excuses, Monsieur, mille excuses* *, cried the debtor to Ménage; which Ménage answered by *Mille écus, Monsieur, mille écus* †.

* A thousand excuses, dear Sir, a thousand excuses.

† A thousand crowns, Sir, a thousand crowns.

LXXXII.

La morte è fin d' una prigione oscura

Agli ànimi gentili; agli altri è noia,

Che hanno posto nel fango ogni lor cura.

Petr. Trionf. Mor. 2.

Filippo re di Macedónia Essendo venuto con émpito nel terréno de' Lacedémoni, un certo disse: O quanto miseramente patiranno i Lacedémoni, se non ritórnano in grazia del re Filippo! rispóseli Daminda; tu parli come una donna, che possiam noi patire, se non ci spavénta la morte?

LXXXIII.

*Perchè i principi si stúdio d' apprendere
a cavalcáre più che ogni altra cosa.*

Soléva dir Carnéade filósofo, che i figliuoli de' principi non impárano bene altro, che il cavalcáre: perocchè adulándoli gli uómini, non pòssono comprénder il vero delle cose; ma il cavállo, che non si cura più del re, che del cuoco, gli getterébbe in terra, se non cavalcássero come l' arte inségnata.

LXXXII.

To the noble-minded death is the outlet of a dark prison, and the abhorrence only of such whose cares grovel in the dust.

Philip king of Macedon entering into the territories of the Lacedemonians in an impetuous manner, a certain man said, O how many miseries will the Lacedemonians suffer, if they do not re-ingratiating themselves into king Philip's favour! To whom Dominda replied, Thou talkest like a woman; what miseries can we possibly suffer, if we are not afraid of death?

LXXXIII.

Why princes learn to ride better than any other thing.

Carneades the philosopher used to say, That the sons of princes, learn nothing well but riding; and that because the flattery of men prevents their knowing the truth of things. But a horse, that values a king no more than he does a cook, would certainly throw him if he did not ride according to art.

LXXXIV.

LXXXIV.

LXXXIV.

La fortuna perchè esser cieca, pazza, e brutta.

Dicono i filosofi, che la Fortuna è cieca, pazza, e brutta: cieca, perchè non vede, dov' ella si getti; pazza, per esser varia, incerta, ed incostante; brutta, per esser empia, rapace, e disonestà.

LXXXV.

La perdita della roba esser talvólta acquisto d' onóre.

Zenóne Ciziéo, facéndo il mercánte, ebbe un dì nuove, che la nave, sopra a cui egli aveva caricato tutto il suo valsente, era in una gran tempésta perita in alto mare. Ma egli a queste nuove non punto alterato, anzi rasserenatosi in volto, disse; io ti ringrazio Fortuna, posciachè tu mi levi dalla mercatúra, arte laboriosa e servile, e mi ricondúci alla filosofia, esercizio nobile, e salutare.

LXXXIV.

Why fortune, is blind, foolish, and ugly.

The philosophers say, that Fortune is blind, foolish, and ugly. She is blind, because she does not know where she throws herself; foolish, because she is various, doubtful, and inconstant; ugly, because she is wicked, rapacious, and lewd.

LXXXV.

The loss of possessions sometimes honourable.

While Zeno of Cittium was trading, news was brought him, that the ship, which he had freighted with all he was worth in the world, was cast away by a great storm. But he, far from being angry or dejected, smoothing his countenance, cried out, Fortune, I thank thee, for taking me from traffic, which in itself is mean and laborious, and bringing me back again to philosophy, the most noble, the most salutary of all professions.

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LXXXVI.

LXXXVI.

Un buon Frate val più d' un cattivo Capitano.

Luigi XI. re di Francia osservando un giorno, fra la folla, che s' era adunata a vederlo pranzare, un uffiziale, che non gli andava a genio, fece un segno segreto a Tristan l' Hermite suo Gran Prevosto di levarli d' attorno tal impaccio. Tristan essendo ben ufo a simil cenno, ma per mala ventura ingannandosi quanto alla persona indicata, accontatosi con un Frate ben grasso, che stava accanto a quel capitano, lo trasse con lusinghevoli parole nel cortile del palazzo, lo cacciò in un sacco, e lo gettò nella Senna. Il giorno appresso Luigi sentendo, che l' uffiziale da lui prosritto era stato veduto viaggiar pelle poste verso la Fiandra, rimproverò a Tristan la sua negligenza. Verso la Fiandra? gli disse allora il Gran Prevosto, la Maestà Vostra sarà in errore: il Frate a quest' ora dovrebbe esser a mezza strada per arrivare a Rouen, dove l' ho mandato pella corrente del fiume dentro un sacco ben legato.—Qual Frate?—Quegli appunto, che Vostra Maestà m' accennò. *Ha, Pâque Dieu!* disse il re con la sua solita

LXXXVI.

A good Monk is more valuable than a bad Captain.

Louis XI. of France, one day observing among the crowd who assembled to see him dine, an officer whom he disliked, made a private sign to Tristan D'Hennire, his Grand Prévôt, to put him out of the way. Tristan well accustomed to the signal, but unluckily mistaking the man alluded to, approached a well-fed monk who stood in the same line with the captain, allured him into the palace-yard, thrust him into a sack, and threw him into the Seine. Next day, Lewis hearing that the proscribed officer had been seen posting towards Flanders, reproached Tristan with his neglect. To Flanders! said the Grand Prévôt; your Majesty must be in an error. The monk has got half-way to Rouen by this time; I sent him adrift tied up in a sack. What monk?—Him your Majesty pointed at. *Ha, Pâque Dieu!* said the king, with his usual oath, you have

sólita esclamazióne, voi m' avéte affogáto il più buon sacerdoté, che fusse nel mio regno. Ma giacchè ora non v' è rimédio, faremo dire una mezza dozzina di messe pell' ánima sua. Io intési accennárvi quel Capitanaccio, che gli stava vicino, e non il póvero Frate.

LXXXVII.

Come si possa ricéver giovaménto exiandio dal nimico.

Dicéva Antistene, altri a Zenofónte l' attrbuíscono, che l' uomo débbe osservár quello, che di se dicono i suoi nimici; perchè essi sono i primi a conóscere i nostri erróri. E soggiungeva, che siccome il buon médico insino da' serpénti alcúni rimédj cava, così dover l' uomo savio ancor da' nemici trar qualche frutto.

LXXXVIII.

*Maledétta sie tu, antica lupa,
Che più che tutte l' altre bestie hai preda
Per la tua fame senza fine cupa.*

Dant. Purg. 20.

Una miniéra d' oro di grandissima valuta fu scoperta nel terréno d' un certo Pite principe Persiano, e da lui per sí fatta maniéra nel cuor ricevuta, che da ogni altra cosa avendo la sua mente rimossa,

drowned me the best priest in my kingdom. It cannot be helped now, so we will have half a dozen masses said for his soul: but it was that dog of a captain, not the poor monk, that I meant.

LXXXVII.

That even an enemy may do us service.

Antisthenes, or according to others, Xenophon, used to say, That a man ought to take notice of what even his enemies say of him, because they are the first that find out our faultes; and added, that as a good physician draws some salutary medicines, even from serpents, in like manner a wise man ought to draw some advantage from his enemies.

LXXXVIII.

*Cursed be thou (Avarice) baggard wolf
coeval with the world.*

*That devourest more than all other beasts
And whose insatiable appetite knows no
bounds.*

There was a golden mine discovered in the grounds of one Pythes, a Persian prince, of an inestimable value; and his heart was so set upon it, that there was nothing but delving and refining day

móssa, non si ristáva nè giorno, nè notte dallo scaváre, e dall' affinàre, negándo a se stesso, come a' suoi lavoráti, agio eziandio pelle più importáti necessità naturáli: cosí che parécchi fra di essi perírono per bisógno di cibo, e di ripóso. Mentre tale sciagúra opprimévane, le mogli, ed i parénti di quell' infelici s' unírono a porger súppliche alla moglie di Pite, perchè la grazia sua interponesse a loro favóre presso il di lei maríto. La principéssa dette loro favorévole udiénza, ed ordinò, che se ne ritornássero a casa, dicéndo loro, che a buona speránza stéssero. Indi a pochi moménti fece a se venire alcúni de' più eccelléti oréfici, cui credéva potér liberaménte fidáre il segréto, che le facéva d' uopo aprir loro. E dopo avér ordinataménte detto a costóro quali fóssero le vivánde, che a suo maríto ufávansi porre in távola, comandò loro, che, secóndo gli órdini avúti, un intéro trattaménto tutto d' oro lavorássero. Cosí tosto come il ricco pasto fu preparáto, il re suo maríto venéndo a casa stanco, e quasi móto di fame, e domandádo cenáre, non ebbe appéna pronunziáte queste parole, che una távola d' oro messa, su quella prodigiósa

day and night, without so much as allowing, either himself or his workmen, liberty for the most necessary offices of nature, insomuch, that divers of them perished for want of food and rest. In this distress the wives and relations of these poor men joined in an address to the wife of Pythes, to intercede with her husband on their behalf. She gave them the hearing, and bade them go their ways home again, and hope the best. She sent, at the same time, for some of the most exquisite artists among the goldsmiths, that she thought might be trusted with a secret she had to impart: and gave them a particular account of her husband's diet, with orders to provide an entertainment, all in gold, according to that bill of fare. By the time that the precious collation was prepared, home comes the husband, tired and half-starved, and calls for supper. The word was no sooner spoken, but in comes a golden table, with a wonderful variety of delicacies upon it, all of the same mettle. Pythes stood in admiration at the curiosity of the workmanship: But wife, says he, after a little

digiosa quantità di cibi delicatissimi fu posta, tutti del medesimo metallo. Pite rimase assai meravigliato alla vista di sì curiosi lavori. Ma dopo breve pausa; moglie mia, disse, deh fa, ch'io abbia di che mangiare, com'io ho di che pascere lo sguardo; indi ora una cosa, ora l'altra chiedendo in tavola, tutte d'oro li venner recate. Il re di questa beffa annoiato (che per tale ei la prese) ne menava manie, onde più e più volte disse a sua moglie, che cibo, e non oro le addimandava. Come, Signor mio? ella gli rispose, certo che voi farneticate. Cibo non v'è di sorte alcuna in questo paese. Qui non si pianta, non s'ara, non si semina; nè si raccoglie frutta, nè biade, nè uve. Qui altro, non si fa che scavare, che minare, ed è uopo contentarsi di ciò, che indi ne viene; per la qual cosa ei conviene, o mangiar oro, o morirvene di fame. Questo pungente rimprovero, con tali sagaci parole espresso, operò così efficacemente nel cuor del re, che sempre da allóra in poi seppe dividere le sue cure, dandone parte al suo privato interesse, e parte al pubblico bene.

little pause, prithee let me have something to eat, as well as to look upon; and so he called for one thing after another, and it was all brought in plate still. This mockery, as he understood it, put him into a fret; and so he told his wife, over and over, that he did not call for gold, but meat. Why, Sir, says she, sure you talk idle: there is no such thing as meat in our country. Here is no planting, no plowing, or sowing, no fruit, no corn, no vintage, no harvest. Here is nothing but digging, and mining, and that which comes of it, is all we have to trust to; so that we must either eat gold, or starve. The pretty sharpness of this hint wrought so effectually upon the husband, that from thence forward he divided his cares betwixt his own separate interest and the public good.

LXXXIX.

I filosofi farsi beffe della Fortuna.

Asclepiade filosofo, essendo accidentalmente accecato, non se ne dolse punto, anzi scherzando disse: io ho fatto un buon guadagno, poichè io, che prima andava solo, ora andrò accompagnato.

XC.

I debiti ordinariamente privan l'uomo del sonno.

Essendo morto un Cavaliere Romano, si trovò, che doveva più di cinquecento mila ducati; la qual cosa egli in vita sua aveva tenuta gelosamente celata. Ora, venendosi a vender i suoi beni, e fra gli altri le masserizie di casa, Césare Augústo comandò, che gli fosse comperata la sua còltre, dicéndo, che se ne voléva servire per conciliarsi il sonno, dappoichè colui, benchè fusse tanto indebitato, v' aveva potuto dormir sotto.

LXXXIX.

Philosophers laugh at ill fortune.

Asclepiades the philosopher being struck blind by accident, did not bemoan himself in the least, but, on the contrary, said, I have reaped a considerable benefit, because I first used to go alone, but now I shall always have company along with me.

CX.

A man in debt seldom sleeps soundly.

A Roman knight was found after his death to owe above five hundred thousand ducats, which circumstance he, when alive, had very industriously concealed. When they afterwards came to sell his possessions, and among other things his furniture, Augustus Cæsar gave orders that they should purchase his blankets for himself, saying, That he would use them, in order to make him sleep, since he who had been so much in debt, had been able to sleep under them.

CXI.

XCXLXI

Invenzione della scultúra secondo Plinio.

Dibutade la bella figliuola d'un celebre vasaro di Sicióne si procacciò una privata conferenza col suo amante nel dì precedente ad una loro lunga separazione. Le ripetute promesse scambievoli di costanza fecero sì, che insieme dimorassero sino ad una tardissima ora, onde alla fine i sensi del giovane amadore da fiero sonno rimasero oppressi. Ma non così la donzella, che un più forte immaginare teneva svegliata, la quale come vidde, che dal lume della lucerna il profilo del suo vagheggiatore veniva rappresentato assai spiccante su 'l muro, avidamente dato di piglio ad un carbone, e da fervido amore animata, ne segnò così bene il contorno, che allóra quando al di lei padre venne fatto di gettarvi lo sguardo, risolvè d'eternar, se possibil fosse, il bell' effetto di quel disegno. Con tal deliberato consiglio un certo tal modello di creta formò da esso, che, come primo saggio di siffatta specie

XCI.

The invention of sculpture according to Pliny.

Dibutades, the fair daughter of a celebrated potter of Sicyon, contrived a private meeting with her lover, at the eve of a long separation. A repetition of vows, of constancy, and a stay prolonged to a very late hour, over-powered at length the faculties of the youth, and he fell fast asleep; the nymph, however, whose imagination was more alert, observing that, by the light of a lamp, her admirer's profile was strongly marked on the wall, eagerly snatched up a piece of charcoal, and inspired by love, traced the out-lines with such success, that her father, when he chanced to see the sketch, determined to preserve, if possible, the effect. With this view, he formed a kind of clay model from it; which first essay of the kind had the honour to be preserved in the public repository of
M Corinth.

cie di lavóri, fu poscia onorevolménte ripósto nella púbblica gallería di Corínto, ed ivi conserváto sino al fatál giorno, in cui quella città fu distrúta da Mummio Acáico, nemíco terribile delle belle arti.

XCII.

L' insolénza contraccambiáta con un buon consíglío.

Quando il príncipe di Condé, ed il Cardínal di Retz, capi di due oppóste fazióni, andárono a vedér il raro, e bel giardíno d' un Eremíta, che passáva per célebre fiorísta, si preser dilétto di tenerlo a bada co' loro discórsi, mentre andávano calpestándo i più peregríni fiori, che adornássero ambedúe i lati del viale. Quegli, come il loro malvággio intendíménto comprése, crollándo il suo capo canúto; oimè lasso, disse, quanto grata cosa faréste, e desiderábile, se le vostre mire unitaménte rivolgéste, ad alcúno alleggiáménto prestáre alla vostra mísera patria, con quella stessa facilità, con cui ora e' pare, che v' accordiáte a perseguítare un póvero, e derelitto uomo nella sua solitúdine!

XCIII.

Corinth, even to the fatal day of its destruction by the bugbear to the arts, Mummius Achaicus.

XCII.

Insolence repaid with a good advice.

When the Prince of Condé, and Cardinal de Retz, two leaders of opposite factions, were viewing the curious garden of a hermit, who was famous as a florist, they amused themselves by keeping him attentive to their discourse, while they trod to pieces his best flowers on each side of the path. He soon discovered their plan, and shaking his gray locks, Alas! said he, how much were it to be wished, that you could agree in plans to relieve your distressed country, with the same readiness which you shew in joining to persecute a helpless solitary.

XCIII.

Esempio d'una specis di brutál mottéggio da un abituáto epicureísmo suggeríto.

Il defunto Signór Quin fu invitáto a desinàre da una Duchéssa di gran nome, che avéva luminosaménte brilláto alla corte della regína Anna, e che s' era, con giustízia rendúta célebre pel suo favoreggiár gli alti ingégni perseguitáti. Non senza grande stupóre di Quin, la Duchéssa si prese una porzióne d'un quarto di capriuólo, che le stava dinánzi, in una parte magríssima.—Come! non mangia del grasso l' Eccellénza Vostra?—Non del capriuólo, Signóre;—Mai, mai, Signóra Duchéssa?—Mai da vero.—Allóra il nostro epicuréo stimoláto da' suoi naturali sentiménti, troppo violénti per potérli reprímere, esclamò vivaceménte; Cospétto! che bel piacére è il pranzár con símile stolta gente!

XCIV.

Quattro nemíci mortáli della pace.

Soléva dire il Petrárca, che con noi ábitano cinque gran nemíci di pace; cioè, l'avarízia, l'ambizióne, l'invidia, la cóllera, e là supérbia; e che se si giungésse a sbandírli da noi, godrémmo infallibilménte perpétua calma.

XCV.

XCIII.

Example of a brutal species of wit inspired by a consummate epicurism.

The late Mr. Quin was invited to dine with a celebrated Dutchess, who had adorned the court of Anne, and whose protection of persecuted wits had justly rendered her famous. To the surprise of Quin, she helped herself to the leanest part of a haunch, which stood before her.—What! and does your Grace eat no fat?—Not of venison, Sir;—Never, my Lady Dutchess?—Never, I assure you.—Too much affected to restrain his genuine sentiments, our epicure exclaimed, Egad! I love to dine with such fools.

XCIV.

Five things are great enemies to peace.

Petrarch used to say, That five great enemies to peace inhabit with us, viz. avarice, ambition, envy, anger, and pride; and that if those enemies were to be banished, we should infallibly enjoy perpetual peace.

XCV.

Una benchè profondissima sciènza non induce altrui a rispétto, dove l' apparenza della persóna sia del tutto neglétta.

Ermánno Buschio, célebre maestro di lingue nel sécolo décimo sesto, sentissi da focóso cruccio' riscaldáto, quando si venne accorgéndo, che quelle persóne medésime, le quali non degnavano salutárlo, mentre egli male era in arnése, a niun' altra cosa attendévano più, che ad onorárlo, e reverirlo, da che nobilmén-te vestíto il vedévano. Lontáni da me vilíssimi stracci; esclamd egli, i vestiménti in dosso squarciándosi; non sarà mai, che da voi, e non dalla dottrína, e costumáto ánimo riconóscer debba quegli onóri, ch' io ricévo.

XCVI.

Ebi inumanamén-te ópera inumána puniziòn n' aspétti.

Un giòvine Signóre, che facéva i suoi studj in una célebre università, nutrén-do parziále amóre pell' anatomía, assistéva con gran piacére alle dissecazióni de' cadáveri. Una sera, egli

XCV.

The deepest knowledge will not always command respect, without some attention to personal appearance.

Herman Buschius, a celebrated teacher of languages in the sixteenth century, was bitterly irritated at finding, that the very persons who had neglected to salute him when shabbily apparelled, paid him every possible respect when he had good clothes on. Go, said he, tearing his garments from his back, wretched rags! must I owe to you, and not to my learning and character, the civilities which I receive?

XCVI.

Those who act with inhumanity can seldom expect the commiseration of others.

A gentleman, who studied at a celebrated university, having a strong predilection for anatomy, took great pleasure in attending on dissections. One evening, he with many others, were anxiously attending the commencement of

egli con molti altri impazienteménte stava aspettádo il princípio di tale operazióne, che dovéva farsi su 'l corpo d' un malfattóre infamatíssimo, il quale giacéva disteso su d' una távola posta dinázi agli spettatóri. Il chirúrgo, dopo avérlo collocáto come gli facéva d' uopo, voltándosi verso l' adunánza, tenne seco il seguénte ragionaménto. Son ben certo, Signóri miei, per quello che dal calóre del soggétto, e flessibilità de' múscoli suoi apparísce, che coll' opportúna diligénza, e necessaria attenzióne, il caldo vitále sarébbeli restituito, e conseguenteménte la vita. Ma se si vuol poscia por mente a qual sorta di scelleráto uomo avrémmo nuovaménte fra di noi, un uomo, che fu giustiziáto per avér ucciso una ragazza, che di lui stesso era grávida, e che col tornáre a vivere, probabilménte a far nuove uccisióni tornerébbe: qualora tutte queste cose con ánimo spassionáto si considérino, debbo confessáre, ch' io avvíso esser meglio procédere a notomizzárlò. Dopo queste paróle, cacciò il coltéllo nel petto a quello spiránte corpo, e così ad un tratto dissipò ogni timóre di futúri omicídj, ed ogni speranza di futúro pentiménto.

of that operation, on the body of a notorious malefactor, which lay stretched out on the table before them; the surgeon, who had been placing it in a proper position, turning to the company, addressed them thus: I am pretty certain, Gentlemen, from the warmth of the subject, and the flexibility of the limbs, that, by a proper degree of attention and care, the vital heat would return, and life, in consequence, take place; but then when it is considered what a rascal we should again have among us, that he was executed for having murdered a girl who was with child by him; and that, were he to be restored to life, he would probably murder somebody else. When all these things are coolly considered, I own, it is my opinion, that we had better proceed with the dissection. With those words, he plunged the knife into the breast of the carcase, and precluded at once all dread of future assassinations, or hopes of future repentance.

XCVII.

*Qui non palázzzi, non teatri, o loggia,
Ma'n lor vece un abéte, un faggio, un pino,
Tra l' erba verde, e 'l bel monte vicino*

— — — — —
Levan di terra al ciel nostro 'ntellétto.

Petr. Son. "Gloriosa Colonna, &c."

Pollióne uomo di gusto, e sciénza
forníto, ricco possessor d' ampj beni,
pochi anni fa lasciò la corte, e la città,
e con queste i loro luminósi vizj, e
follie, ritirándosi colla sua consórtte in
una delle più belle ville d' Európa. Pol-
lióne fu indótto dalla sua inclinazióne,
e laudévol senno a permutár il teatro
dell' ambizióne, dell' ipocrisia, e della
stoltézza, la región della pólvère, del
fummo, e della confusióne, co' tran-
quilli piaceri d' una vita villeréccia:
ma Flavia (tale era il nome della di lui
donna) fu da fatále, e crudél necessitá
sospínta ad abandonár tutti quell' og-
gétti, di che l' ánima sua era vaghís-
ma, per andársene al solitáριο soggiór-
no dell' oscurità, e della tristézza.

Era la primavéra alquánto inoltráta
allorchè giúnsero in campágnà, e Pol-
lióne

XCVII.

*Nor palace, theatre, nor proud exchange
Here lift their heads; but fir trees, beach,
and pine,
Over verdant vallies, and on pleasant hills,
- - - - -
Lift up their thoughtful mind from earth to
heaven.*

Pollio, a gentleman of taste and learning, and possessed of an ample fortune, a few years ago, quitted the court and town, with all their splendid vices and follies, and retired with his lady to one of the finest villas in Europe. Pollio was led by inclination and good sense, to exchange the scenes of ambition, hypocrisy, and madness, the regions of dust, smoke, and confusion, for the tranquil pleasures of a rural life; but Flavia, for that is the name of the lady, was compelled by fate, and cruel necessity, to forsake every object that her soul was enamoured of, and to retire to the loanly seat of gloom and melancholy.

The spring was someway advanced when they reached the country; and
Pollio

lióne, che sentívasi da eccessívo piacer trasportáto, nel rimirár la bellézza, la leggiadria, ed il ridénte aspétto di tutte le cose, onde intorniáto era, rendéva grazie al Cielo del buon cambio, che avéva fatto, deliberándo seco stesso di mai più tornáre a Londra. Laddóve Flavia, naufeáta alla vista di tutto quel che la Natúra ha in se di più grato, e di più amábile, lagnávasi del suo fiero destino, che avévale subitáménte rapito ogni suo dilétto, e maledicévane la crudeltà, onde relegár si vedéva per sempre nella magión della solitúdine e della mestízia.

Questo stravólto spírito di Flavia solo valéva a far sentíre al di lei marito, cosa fosse sconténto; nè la vigilantíssima sollecitúdine, e ténero affétto del più condescendénte uomo del mondo, potéva scemáre una benchè menomíssima parte della noia, e disgústo di Flavia. Quand' ecco che alla fine, o per forza d' una cagionévole immaginazióne, o per ópera di mágica virtù, l' intiéro aspétto della natúra le comparve in un moménto stranaménte cambiáto. Ciascúno di quell' oggétti, che per l' avánti di grave noia era a
Flavia,

Pollio was quite enraptured with the beauty, cheerfulness, and elegance of every thing round him: he thanked Heaven for the happy exchange he had made; and determined in himself never more to return to London. Whilst Flavia sickened at the sight of all that is desirable, or lovely, in nature, she repined at her hard fortune, which had, at one stroke, robbed her of all her joys; and cursed her cruel fate, which had for ever banished her to the mansions of solitude and sadness.

Nothing but this wayward humour in Flavia could possibly have given her husband a moment's uneasiness; and not all the regard and tenderness of the most indulgent man on earth could, in any degree, lessen the chagrin and discontent of Flavia;—when, lo! at length, either by the force of a distempered imagination, or by the powers of magic, the whole face of nature appeared in her eyes to be changed in a moment; every object, which had before given her so much disgust, vanished in an instant, and gave place to

N

such

Flavia cagione, dispárve, ed in sua vece, vedúte per lei interessantissime le si parávan dinánzi, e tali, onde il suo cuor provár dovévane soave incánto: conciofossechè l' acqua, che in limpidíssimi ruscellétti discorréva pel giardíno, dilettośaménte offeríva al suo sguardo il fosso, che Fleet Ditch s' appélla; i cigni, e l' ánitre, che scherzosaménte veleggiávano sopra la sua superficie, érano dal di lei immagínar trasformáte in tanti gatti, e cagnuóli morti, che pella tórbida piena di quel fosso rivólgonsi: i fiori, e gli arbuscélli, che ne ornávano le sponde, le comparívano altrettánti mucchi di móta, di céneri, di cávoli frácidí, e d' ogni sorta di sozzúre; e benedíva il soave odóre delle madrésélve, delle róse, de' gelsomini, e delle viole mámole, perciocchè piacevolménte le titillávan le nari, Con fragrántza símile a quella degli spessi núvoli, e nebulósi fummi, che dalla fábbrika del candeláio escon fuori.

Gli zampílli, e le scaturígini, che da una bella vasca del giardíno scherzosaménte s' alzávano, e che Flavia non soléva per l' avánti vólgersi a rimiráre, formávano adéssó le delizie dell' áni-

such engaging scenes, as could not fail to charm the breast of Flavia. For now the pure stream, which ran through the garden, delighted her with the lovely appearance of Fleet Ditch; the swans, and ducks, which sailed and sported on its surface, were transformed, in her imagination, to dead cats and puppies, rolling with the muddy tide: the flowers and shrubs, with which its banks were adorned, appeared to her as so many heaps of dirt, ashes, rotten cabbages, and filth of every hue; and she blessed the fragrant scent of honey-suckles, roses, jessamine, and violets, when they saluted her nostrils in the form of thick clouds, and foggy streams, issuing from the tallow-chandler's shop.

The jets and fountains, which played from a fine bason in the garden, and from which Flavia was wont to turn away, now charmed her very soul; for, by a slight and easy inversion, they ap-

ma sua, posciachè, in virtù d' una leggièra e facil trasmutazione, tante docce, e gronde le parévano, che da' tetti delle case versássero aqua. La stufa più non dava molestia agli occhi suoi, sembrándole subitamente trasformata in una bottéga di crestaia. L'edifizio, che a foggia di tempio ergévasi nel mezzo del suo giardino, le compariva simile al Corpo di guardia; tutti i piccolì pergolati, grotte, e padiglióni, a tanti casotti delle guardie notturne; gli alti pini, ad altrettáli agúglie; e le cime degli alberi della foresta, ad altrettante file di cammini: laddóve le piante fruttifere tutte fiorite, e verdeggianti facévan brillár di gioia il suo cuore, con la loro perféita rassomiglianza alle dipinte inségne delle bottéghe. Nè dal sorrider potévasi Flavia ritenére, se vedéva i bovi, e le vacche ir pascolándo pe' prati, o le pécore cogli agnellétti giocoláre, e pascere ne' campi; poichè prendéva i loro pastóri, e guardiáni per tanti birbóni delle strade, e così andávasi immaginándo di passár in carrózza pel mercáto di Smithfield.

Flavia più non sentiva aversióné pelle fresche, e vigoróse forosétte, vendéndole

peared as so many spouts and gutters, shooting from the house-tops. The green-house was no longer odious in the eyes of Flavia; for it seemed at once transformed into a millener's shop; the temple into a round-house; and all the little arbours, grots, and summer-houses, into watch-boxes. The lofty pines rose up in the form of spires, and the tops of all the forest trees appeared as so many stacks of chimneys; whilst the fruit-trees, in full bloom and verdure, cheered the very heart of Flavia, with the exact resemblance they bore to painted signs. When she beheld the oxen and kine grazing in the meadows, and the sheep and lambs feeding and sporting in the fields, she smiled; for she took the herdsmen and shepherds for black-guards, and fancied herself driving through Smithfield market.

Flavia was no longer disgusted at the blooming health of the country lasses;

déndole ora tutte sparse di pólvère, e di céneri, e prendéndole conseguente-
 ménte per ricóglie, pacciámi, come i mie-
 titóri per ispazzaturáj, ed i giardiniéri
 per paladíni. I canóri augélli del suo bo-
 schétto non l'angustiávano adéssó, men-
 tre parévale, che il merlo gridásse—ecco
 lo spazzacamín; l'allódola—ecco l'ar-
 rotíno; ed il fanéllo—zolfinélli. I ru-
 signuóli erano per lei cantambánci, i
 cuccúli, mormoratóri; le gázzere, grac-
 chie, e cornáccie, piacévole conversa-
 zióni; ed i barbagiánni, guardie, che
 andásser gridándo le ore.

Allora quando le stelle scintillándo
 mostrávano tutto il loro vago splendóre,
 Flavia, non senza suo eccessívó contén-
 to, ravvisáva in esse tante file di lumi.
 La gloriósa luce del sole non offuscávale
 più le pupille, nè più s'attristáva, nè
 sveniva pella dolcezza, e serenità dell'
 aria, vedéndosi ora inviluppáta per
 sempre in un impenetrábil núvola di
 fummo, pólvère, e nebbia.

In mezzo a tanti, e sì cari oggétti,
 Flavia non potéva non esser in con-
 tinue éstasi di voluttà, poichè sembrá-
 vale abitár in Londra, ed in cotál guisa
 felice-

for now they all appeared to her embrowned with dust and ashes, and she took them for cinder-pickers; the harvesters, were dustmen; and the gardeners, kennel-rakers. Nor was she any longer offended at the little songsters of the grove; for now the black-bird seemed to cry,—Sweep; the skylark,—Knives to grind; the linnets,—Matches; the nightingales, were ballad-singers; the cuckoo talked slander; the magpies, rooks, and daws, were agreeable company; and the owls, watchmen.

When the stars shone out in all their beauty and splendor, she took them for goodly rows of lamps, and viewed them with the greatest pleasure. The glory of the sun no longer offended the eyes of Flavia; she no longer repined and fainted at the sweetness and serenity of the air; for now she seemed for ever wrapt in one impenetrable cloud of smoke, dust, and fog.

Surrounded with so many agreeable objects, Flavia could not fail of being in constant raptures; in short she fancied herself in London; and thus happily

felicemente delúsa, tutta l' usáta sua vivacità e brio riprèse; onde Pollióne, che sapéva d' esser in campágnà, vi menáva una vita doppiaménte beata.

XCVIII.

L' ingratiúdiñe portárne pur tal volta la meritáta pena.

-Un certo fiume riprendéva ingiuriosamente il suo fonte, dicéndo, ch' egli, come pigro, immóbile si stava, e non avéva pesci; e per lo contráριο, se grandemente lodándo, vantavási d' avére óttimi pesci, e che per ameníssimi piani, e dilettevoli valli dolcemente mormorándo corréva. Della qual riprensione piena d' ingratiúdiñe, e d' ignoránza /degnáto il fonte, riprèse le suè acque in guisa, che il fiume senza pesci, senza onde, e senza segno di sua pristina esistéñza meritamente rimáse.

XCIX.

La magnificénza regia dovérse misurár colla grandézza del donatóre, non con la bassézza di chi ricéve.

Perillo, uno degli amíci d' Alessándro Magno, il richiése di denáro per la dote d' una sua figliuola, perchè Alessándro ordinò, che gli fósse dato
cinquánta

happily deceived, she resumed all her wonted sprightliness and good-humour; whilst Pollio, who knew himself to be in the country, was doubly blest.

XCVIII.

Ingratitude sometimes meets a deserved punishment.

A certain river injuriously reprimanded its fountain, saying, It stood still in a very indolent manner, and had no fish; and on the other side applauded itself mightily, boasting its fine fish, and its running with sweet murmurs through the most beautiful plains and delightful vallies. The fountain filled with the highest disdain at this so ungrateful and ignorant a reprimand, took back its waters in such a manner that the river justly remained without fish, without water, and left not the least marks of its having ever been.

XCIX.

The munificence of kings ought to be regulated according to the greatness of the giver, not to the meanness of the receiver.

Perillus, a friend of Alexander the Great, begged some money of him for his daughter's portion; upon which Alexander ordered that fifty talents should

cinquánta talénti ; e dicéndogli Perillo che gliene bastávano dieci : io credo bene, soggiúnse Alessándro, che a te basterébbe avérne dieci, ma a me non basta darne sì pochi.

C.

Chi tutto abbraccia, nulla stringe.

Un uomo avéva sotterrato in un bosco certi denári, nè lo sapéva altri che un suo compáre. Pochi giorni dopo andò per vederli, e trovò, che gli erano stati rubati ; ed entrándo súbito in sospétto del compáre, che in realtà era il reo, andò a trovarlo, e gli disse ; compáre, le cose mie vanno di bene in meglio, ho riscosso tanti denári, che dománi voglio sotterrare altri cento scudi con quelli, che voi sapéte. Il compáre facéndo conto di portár via quelli ancóra, ripóse al suo luogo la somma, che avéva rubata. Andò il dì segúente il padróne, e trovátavela, allegraménte se la riportò a casa.

should be given him, but Perillus told him that ten were sufficient; I indeed believe, added Alexander, that ten would satisfy you, but I am not satisfied with giving so few.

C.

Grasp all, lose all.

A man had buried a sum of money in a wood, of which nobody knew but a godfather of his. A few days after he goes to visit his treasure, and finds that he had been robbed of it; but immediately suspecting his godfather, who indeed had robbed him, he goes to him, and says, Godfather, things go better and better with me; I have received so great a sum, that I intend to bury another hundred crowns to-morrow, with those which you know of. The godfather intending to steal those also, went and laid the money, which he had stole, in its place again. The next day, the person to whom it belonged went, and finding it there, carried it home to his house with great joy.

CI.

*Che spesso avvien, che ne' maggiór perigli
Sono i più audáci gli óttimi consígli.*

Tass. Goffr. C. 6. S. 6.

Allorchè il forte di Fescamp in Francia, fu da Byron tolto alla Lega, nella guarnigione, che indi venne cacciata via, éravvi un signóre chiamáto Boissosé, uomo di gran valóre, e senno, il quale attentaménte osservò il luogo onde espulso era, e prendéndo cautelatissime misúre, procurò d'ottenére, che due soldáti, i quali egli avéva con doni tiráti al suo partíto, fóssero arruoláti alla nuova guarnigione, che da realisti fu posta in Fescamp.

Il lato di quel forte, che al mar sovrasta, consiste in un masso perpendicoláre, alto secáento piedi, la di cui base è di continuo bagnata dal mare, che ivi è sempre profóndo circa a dódici piedi, da que' quattro o cinque giorni dell' anno in fuér, in cui il mare è nella sua maggiór contrazióne, ed allora, pello spazio di tre, o quattro ore, lascia tra novánta a cento venti piedi d'a-

CI.

*Beset with dangers, and with toils oppress'd,
The boldest counsels oft are prov'd the best.*

Hoole.

When the fort of Fescamp, in France, was taken by Byron from the League, in the garrison that was turned out of it, there was a gentleman called Bois-rosé, a man of heart and of head, who remarked exactly the place out of which he was driven; and taking his precautions deep, contrived to get two soldiers, whom he had gained, to be received into the new garrison which was put into Fescamp by the Royalists.

That side of the fort, next the sea, is a perpendicular rock six hundred feet high, the bottom of which, for about the height of twelve feet, is continually washed by the sea, except four or five days in the year, during the utmost recess of the sea, when, for the space of 3 or 4 hours, it leaves fifteen or twenty fathoms of dry sand at the foot of the rock. Bois-rosé, who found

O

it

d' asciutta aréna a piè dello scoglio. Bois-rosé, cui paréva inútile il tentár d' ingannáre la vigilánza d' una guarnigione, che colla maggiór diligénza guardáva una piazza novellaménte pressa, non mettéva per altro in dubbio di riecír nell' inténto suo, qualóra facésse l' entráta per quel lato del forte, che inaccessibile reputávasi. Laonde tutti i suoi pensiéri s' aggirávano intórno al modo, onde render la cosa possibile; ed ecco qual fu l' espediénto da lui preso.

Avéva dato un segno a' due soldáti da lui guadagnáti, ed uno di essi sempre stava quello aspettando sulla cima del masso, dove s' era appostáto da che l' acqúava avéva cominciato ad ivi esser bassa. Bois-rosé, profittándo d' una notte oscuríssima, se n' andò a piè di quel sasso con due grossi battelli, sopra a cui erano cinquanta uómini coraggiosíssimi, che fra la ciurma avéva trascélti. S' era egli provvisto d' un grosso cánape, lungo quanto il masso era alto, e facéndovi de' nodi in egual distánza, fece per essi passáre de' corti pezzi di legno, che potéssero servir d' appóggio a coloro, che per quello dovévano arrampicársi. Il soldáto da lui corrotto,

it impossible by any other way to surprize a garrison, who guarded attentively a place lately taken, did not doubt of accomplishing his design, if he could enter by that side which was thought inaccessible. He thought no longer, but how to render the thing possible; and this was the expedient he took.

He had agreed upon a signal with the two soldiers, whom he had corrupted, and one of them waited for it continually upon the top of the rock, where he posted himself during the whole time that it was low water. Boissosé, taking the opportunity of a very dark night, came with fifty resolute men, chosen from amongst the sailors, in two large boats, to the foot of the rock. He had provided himself with a thick cable, equal in length to the height of the rock; and tying knots at equal distances, run short sticks thro', to serve to support them as they climbed up. The soldier, whom he had gained, having waited six months for the

róttö, avéndo aspettáto sei mesi pel segno convenúto, sì tosto come l' ebbe visto, gittò una fune dall' alto di quel precipizio, a cui quelli, che abbáso érano, legárono il cánape, che cosí fù quindi fatto salíre alla cima, e fissáto in un' apertúra del parapétto, con un forte pal di ferro infiláto in un grosso anéllo dell' istéssó metállo, e fatto a posta per quell' occorréntza. Bois-rosé facéndo capi dell' imprésa due sergénti, nel di cui sperimentáto corággio credeva poter riposáre, comandò a' cinquánta soldáti di salír l' un dietro l' altro per quella specie di scala, colle loro armi legáte intórno alla vita, stádo-sene egli stesso alla retroguárdia, per allontanár da loro ogni speránza di tornar indiétro ; il che in verità ben tosto divénne impossíbile, perciocchè avánti avéssero salíto a mezza via, il mare, divenéndo ivi profóndo più di sei piedi, portò via i loro navicélli, e fece galleggiáre il cánape.

La necessità di non ischiváre una difficile imprésa non vale ad impedíre, che il timór ne assalísca, qualóra il pericolo sembri quasi inevitábile. Facciamo presénti agli occhi della mente nostra

signal, no sooner perceived it, than he let down a cord from the top of the precipice, to which those below fastened the cable, by which means it was wound up to the top, and made fast to an opening in the battlement with a strong crow run through an iron staple made for that purpose. Boissosé, giving the lead to two serjeants, whose courage he was well convinced of, ordered the fifty soldiers to mount the ladder in the same manner, one after another, with their weapons tied round their bodies, himself bringing up the rear, to take away all hope of returning, which soon indeed became impossible; for before they had ascended half-way, the sea, rising more than six feet, carried off their boats, and set their cable a-floating.

The necessity of not withdrawing from a difficult enterprize is not always a security against fear, when the danger appears almost inevitable. If the mind represents to itself these fifty

nostra questi cinquanta uómini, sospesi in alto fra 'l cielo, e la terra, in foltissime nottúrne ténebre avvólti, cui altro sostégno non resta a scampáre, se non un cotánte malsicúro ordígnò; così che il ménomo difétto d' attenzióne, il tradiménto d' un qualche mercenário soldáto, o il loro più leggiéro timóre potéva ad un tratto inabissárli nel mare, o su d' uno scoglio fargli cadére in mille parti infránti: aggiúngasi a tutto questo il fragór dell' onde, l' altézza del masso, la stanchézza, e gl' infievolíti spíriti loro; e poi maravigliámoci, se il più animóso fra di essi tremò, come avvenne in fatti a quel sergénte, che innánzi a tutti era. Questi dicéndo all' uomo vicíno a lui, che non avéva cuor di più alto salire, Bois-rosé, cui giunse tal novélla di bocca in bocca trapas-sándo, e cui il loro non andár più su vera éssere dimostráva apertaménte, a' corpi di quelli, che innánzi a lui érano aggrappándosi, e ciascúno a star forte confortádo, montò in fretta sino al primo di essi, e primieraménte tentò di ravviváre i suoi spíriti con paróle; ma vedéndo, che i leggiéri mezzi non valévano a muóverlo, prese a púngerlo per di dietro con un suo pugnále, e
così

men suspended between heaven and earth, in the midst of darkness, trusting their safety to a machine so insecure, that the least want of caution, the treachery of a mercenary soldier, or the slightest fear, might precipitate them into the abyss of the sea; or dash them against the rocks; add to this, the noise of the waves, the height of the rock, their weariness, and exhausted spirits, it will not appear surprizing, that the boldest among them trembled, as, in effect, he who was the foremost did. This serjeant telling the next man that he could mount no higher, and that his heart failed him, Bois-rosé, to whom this discourse passed from mouth to mouth, and who perceiving the truth of it by their advancing no higher, crept over the bodies of those that were before him, advised each to keep firm, and got up to the foremost, whose spirits he at first endeavoured to animate; but finding that gentleness would not prevail, he obliged him to mount by pricking him in the back with his poinard; and doubtless if he had not obeyed him,

così il forzò a salire: che se ne pur
ciò l' avesse reso obbediente, egli l' a-
vrèbbe sicuramente precipitato nel
mare.

Finalmente con incredibil pena, e
fatica, tutta quella schiera giunse alla
cima del sasso, poco tempo prima dello
spuntar del giorno, e quindi introdotta
da que' due soldati nella fortèzza, là
cominciò a fare scempio delle sentinelle
e di tutte le guardie. Il sonno dette in
balia del nemico quasi quell' intèra
guarnigione, ond' esso facèndo man bas-
sa di tutti coloro, che resistere volévano,
s' impossessò del forte.

CII.

*L' uom, che nelle Corti figura, sovente a
sacrificâr è sospinto, o la sua libertà, o
l' integrità sua.*

Dionisio fu al sommo ambizioso d'
ottenere il nome di Poeta eccellente,
comechè egli fosse il pessimo per av-
ventura fra tutti coloro, che mai sep-
pero tener la penna in mano. Una
sua tragèdia aveva non per tanto otte-
nuta l' approvazione di quasi tutti
gl' il-

him, he would have precipitated him into the sea.

At length, with incredible labour and fatigue, the whole troop got to the top of the rock, a little before the break of the day, and was introduced by the two soldiers into the castle, where they began to slaughter without mercy the centinels and the whole guard: sleep delivered up almost all the garrison to the mercy of the enemy, who carried it with a high hand over all who resisted, and possessed themselves of the fort.

CII.

To enjoy the favour of a court a man is often compelled to make a sacrifice of his freedom, or of his integrity.

Dionysius had the greatest ambition in the world to get the name of an excellent poet, though one of the worst perhaps that ever put pen to paper; and yet there was a tragedy of his that had the approbation of almost all the eminent writers of his time.

The

gl' illústri scrittóri de' tempi suoi. L' último a vedér-la fu Filosséno, poeta di primo conio, ed uomo liberále, animóso, e d' óttima tempra quanto altri fosse giammái. Or Dionísio dándoli a léggere quell' ópera stessa, ed ingiugnéndoli di cancellárne quanto a grado gli fosse, Filosséno fu assái breve nella sua crítica, cassándo l' intera composizione con una línea a través da un capo all' altro d' ogni página. Per castigo di tal libero procedere, fu preso, e condótto alle miniére, ed ivi in faticosissimi lavóri impiegáto, senz' esser d' altro nudrito, che di suffogánti metállici fummi. Dopo che in sì penósa vita fu alquánto dimoráto, Dionísio il fece a se novaménte veníre, e póseli un' altra volta la sua tragédia in mano, per udír qual fosse la nuova opiníone, ch' ei ne portáva. Filosséno si sottomíse a riléggerla, ma da súbito intolleránte fuoco accésso, prima che una décima parte ne avésse scorsa, chiese al re comiáto. Dionísio gli domandò, dove volésse andáre. Ritornerò anche alle miniére, Filosséno rispóseli, se cosí è d' uopo, perciocchè fra tutti gli schiavi, l' adulatóre è di gran lunga il più vile.

The last man that had the sight of it was Philoxenus, a poet of the first form, and a man generous, frank, and good-natured over and above. Dionysius, in fine, gave him the book to peruse, and bade him strike out what he did not like. Philoxenus made short work on't, and crossed the whole copy with a *deleatur*, from one end to the other. Upon this affront he was taken up, and carried away to the mines, where he was kept at hard labour, and half-smothered to take down his stomach. When he had chewed upon it a while, Dionysius sent for him out, and put the tragedy into his hands once again, yet to consider of it upon second thoughts. Philoxenus fell to reading of it again; but starting up in a passion, before he was got a tenth part through, he begged leave to be gone. Dionysius asked him, Whither? Nay, says he, even to the mines again; for, of all slaves, the flatterer is the basest.

CIII.

Rimarchevole efèmpio della sagacità d' un elefante nel dar altrui premeditato castigo per ingiurie ricevute.

Molti sono i maravigliosi avvenimenti, di cui la storia fa menzione, intorno all' elefante, creatura per certo semi-ragionevole; ma cotanto straordinario è quello, che ora didirèmo, che se alla presenza d' infinito numero di gente non fosse accaduto, avrebbe il lettore qualche motivo, onde metterne in dubbio la veridica narrazione. Fra gli elefanti, che passarono a Madras colle truppe nell' anno 1781. sotto il reggimento del Colonnello Pearse, uno ve n' era, che dal suo custode era stato con somma negligenza talora servito, e defraudato della sua provvisione in tempo di marcia. L' elefante non lasciava mai in sì fatte occasioni, di far conoscere al suo custode con evidenti segni il suo cruccio, e rammarico, come colui, che al vivo era tocco dalla di lui negligenza, e del suo mal operar consapèvole: ma poichè quel magnanimo animale alla via del minacciar limitavasi, il guardiano sem-
pre

CIII.

Remarkable instance of sagacity, and pre-meditated punishment for injuries in an elephant.

Many surprising anecdotes are upon record of that half-reasoning animal, the elephant; but the following is so extraordinary a fact, that had it not occurred in the presence of a numerous body of men, some doubts might arise in the mind of the reader respecting the credibility of the narration. Among the elephants that went round to Madras with troops in the year 1781, under the command of the late Colonel Pearse, there was one whose keeper had been at times particularly neglectful of him, and who had frequently pilfered from his grām on the line of march. Upon every such occasion the elephant discovered evident signs of anger and resentment, as if he was neither insensible to the negligence, nor ignorant of the mal-practices of his keeper; but as the noble-minded animal continued but to threaten, the fellow became less and less mindful of him, till at length he

VIO P wholly

pre minór attenzióne avéva per lui, e finalménte mostrò, di non curár punto le sue frequénti mináccie. Un giorno, che fu ordináta la rivista di tutti i bestiámi, allorchè il Comandánte, nello scorrer per la fila, in cui era quest' elefánte, si trovò dinánzi a lui, l' animále cominciò a fieraménte ruggíre, quasi volésse impegnár la sua attenzióne, e come vide l' occhio del Colonnello voltáto verso di se, afferrò immediataménte il suo custóde colla probóscide, sel cacciò sotto i piedi, ed incontanénte il mise a morte; quindi inginocchiándosi a' piedi del Colonnello, umilménte perdóno gli addomandò. Questo strano accidénte indússe Pearse a rintracciárne súbito le circostánze, ed intése, che l' elefánte, contro il suo natural talénto, s' era trováto costretto a così puníre il suo custóde dell' incorreggíbil trascurággine sua, e delle spesse frodi, che da lungo tempo usáto era comméttere su 'l giornaliéro cibo assegnátoli.

wholly disregarded the frequency of his threats. One morning the cattle, &c. were ordered to be mustered for review, and when the commanding officer, in going along the line, passed the front of the elephant, the animal roared out as if it should seem to attract his attention; for when he perceived that the eye of the Colonel was directed towards him, he immediately laid hold of his keeper with his proboscis, put him under his feet, and immediately crushed him to death, then fell upon his knees, and saluted the Colonel for pardon. The singularity of this act induced Colonel Pearse to make an immediate enquiry respecting it, when he learnt that the elephant had been forced, contrary to his natural disposition, to inflict this punishment on his keeper, for the incorrigible neglect he was prone to commit, and the frauds he had so long practised on his daily allowance.

CIV.

La codardía con belle paróle copèrta.

Un giovane di Valénza, esséndo il di lui padre stato molto esercitáto nell' armi, si sentì spronáto dal desidé-rio di farsi símile al genitóre. Per lo che si portò alla guerra di Granáta, sotto un bravo capitáno, ch' era stato grand' amico di suo padre. Or accádde, un giorno, che dovévasi andár a far un' importánte azióne, ed il capitáno l' e-
fortáva a farsi conóscere non dissímile dal genitóre. Chiéseli allóra il giòva-
ne, se v' era perícolo. Cotéste non son paróle da uomo coraggióso, rispó-
se il capitáno, nè ad un figliuólo, che imitár voglia il valóre del padre, conve-
névoli. Ma di grazia, soggiúnse il giò-
vane, se mio padre andò più di trent' anni alla guerra, e non vi morì, perchè voléte voi, che alla bella prima io metta la mia vita a rischio? E se ci muoio, come voléte, ch' io sia símile al mio genitóre? E ciò detto, abbandonò il campo, e vergognosaménte tornò alla sua quiete doméstica.

CIV.

Cowardice concealed under the mask of eloquence.

A young man of Valentia, whose father had followed the profession of arms for a great many years was greatly desirous of imitating him. Upon which, he set out for the war of Granada with a brave officer, who had been his father's great friend. Now it happened one day, that as they were going upon an important exploit, the captain exhorted him to shew himself not unlike his father. Upon which the young fellow asked him, if there was any danger? O, says the captain, these are neither the words of a brave man, nor of a son, who is for imitating his father's valour. Pray, says the young man, if my father spent upwards of thirty years in war, and did not die in the field, why would you have me hazard my life in the first engagement? and if I should happen to lose my life in it, how would it be possible for me to be like my father? He had no sooner spoke these words, but he left the camp, and scandalously returned back to his domestic tranquillity.

CV.

*Come la vista, la forza, ed il comádo,
créscono in noi coll' età.*

Dicéva un vecchio, che tre cose gli érano cresciúte col créscher degli anni ; la vista, la forza, ed il comádo. Dicéva vedér più, perchè ogni cosa gli paréva, che fusser due, per la debolezza della vista ; avér più forza, perchè quando smontáva dalla sua mula, tiráva la sella dietro a se ; e comandár più, perchè comandáva dieci volte una cosa, avánti che fosse fatta una.

CVI.

*Come l' arte del bastiére possa riescìre
utilíssima.*

Uno domandò ad un bastiére, se l' arte sua era di gran guadágno ; cui egli rispóse ; se tutti gli ásiní portásse-
ro il basto, mi frutterébbe ogni anno
più di dugénto ducáti.

CVII.

CV.

How our sight, strength, and command increases by age.

An old man said, That three things were increased with his age; the seeing of more light, the being able to do, and to command more. He said he saw more light, because every thing appeared double from the weakness of his sight; that he could do more, because when he alighted from his mule, he drew his saddle after him; and that he commanded more, because he used to order a thing ten times before they would do it once.

CVI.

How the art of a saddler might be rendered a very profitable one.

One asked a pack-saddle-maker, Whether his trade was a very profitable one? to whom he replied, Was every ass to carry a pack-saddle, it would be worth upwards of two hundred ducats a-year to me.

CVII.

CVII.

Scherzosa astúzia d' una guardia.

Una guardia incontrò una sera un uomo, che andava tutto infagottato, cui disse; che arme avete in dosso? ed ei rispose, un pugnale, Signóre: allóra la guardia frugandolo, non gli trovò altro, che una bottiglia di vino, e dopo averglielo bevuto tutto, gli restituì la bottiglia vota, dicéndoli: tenéte qui, ch' io vi voglio render il foderò.

CVIII.

Un chirurgo bravo oculista.

Medicando un cerúsico un pover uomo, il quale aveva ricevuto in un occhio una pietrata, che gliel aveva fatto schizzar fuori; il paziente domandò al cerúsico: Signóre, perderò io l' occhio? oibò, gli rispose quel grand' operatore, s' io lo tengo in pugno.

CIX.

CVII.

A jocular craftiness of a watchman.

A watchman met a person one evening, who was going along in great perplexity, to whom he said, What arms have you about you? he replied, A dagger, Sir; but searching him, he found that it was a bottle of wine, which he drinking off, returned him the empty bottle, saying, Here, friend, I return you back the sheath again.

CVIII.

A surgeon an excellent oculist.

A surgeon who was dressing a poor man, whose eye had been struck with a stone, which had knocked it out; the patient asked him, Whether he should lose his eye? No, no, says the surgeon, I have got it in my hand.

CIX.

CLIX.

*Veramente siam noi pólvore, et ombra,
Veramente la voglia cieca, e 'ngorda,
Veramente fallace è la speranza.*

Petr. Son. Solersi nel, &c.

Fra le pubbliche feste, e gioiose solennità, che nella Cina si celebrano, una ve n' ha, che ricorre circa la metà di Gennáio. A questa i Cinési danno il nome della Festa delle Lantérne, poichè in tale occasione tutte le famiglie, tanto in città, che in campagna, sulla costa marina, o lungo i fiumi abitanti, accendono, con gran quantità di candelé di cera, o lumicini a olio, delle grosse lantérne tutte pitturate, e rappresentanti cavalcate, navi a vele gonfie, armate, che combattono, cavalli che galoppino, spettri, pantomini, e varj altri oggetti. Queste dipinte figure sono fatte muovere da persone nascoste, per mezzo di corde, o carrucole, che da una certa distanza non è possibil discernere.

Alcuni Cinési dottóri hanno asserito, che questa festa delle lantérne riconosce

CIX.

*We are truly but dust and shadow,
Our wishes are truly blind and insatiable,
Our hopes truly fallacious.*

Among the public festivals and rejoicings in China, there is a principal one which is celebrated about the middle of January. They call it the Feast of the Lanterns, when every family both of city and country, on the sea-coast, or on the rivers, light up large painted lanterns stuck full of wax candles, or small lamps, representing cavalcades, ships under sail, armies engaging, horses galloping, spectres, mimics, and other objects; these representations or pictures are set in motion by persons concealed, by means of strings or pullies, that at a distance cannot be perceived.

Some Chinese doctors have asserted, that this Feast of the Lanterns originated

conósce la sua origine da' quelle lanterne, che furono attaccate pelle rovine del palazzo di Ki, imperador della Cina. Questo principe era di straordinario talento dotato, e sommamente magnanimo, sapiente, cortese, ed affabile; oltre che di tal forza, e robustezza fornito era, che col solo aiuto delle sue mani poteva stroncár delle verghe di ferro. Divenne egli non per tanto vergognosamente libertino, ed effeminato, e sprecò immense somme di danaro nella ridicola idea d' inalzare una torre tutta di gemme adornata, in memoria delle sue concubine. Questi, e siffatti eccessi cagionavano inquietezza a' suoi ministri di corte, i quali, perchè gli misero in vista con parole umilissime la di lui poco buona condotta, furono per suo ordine fatti morire. Un giorno poi, che si pose a pensar seco stesso alla brevità dell' umana vita, rivoltosi a parlare alla sua regina, che amava tenerissimamente, così le disse. Non v' è cosa al mondo, che sì alto, e compiuto diletto dar mi potesse, quanto la possibilità di far te, mia dolcissima sposa, eternamente felice; ma oimè! in breve, anzi brevissimo tempo le gioie nostre debbono aver fine,
e per

ginated from the hanging up lanterns in the ruins of the palace of Ki, emperor of China. This prince had extraordinary talents; he was courageous, learned, polite, and affable; and had withal such extraordinary strength, that he could separate bars of iron with his hands. He however grew shamefully dissipated and effeminate, and spent prodigious sums of money in ridiculously erecting a tower, adorned with gems to the memory of his concubines. These and other excesses alarming his courtiers; they most humbly remonstrated to him on his misconduct, for which he caused them to be put to death. One day, however, reflecting on the shortness of the period of man's life, and addressing himself to his queen, of whom he was passionately fond, he said to her, There is nothing in this life that could so highly, so completely delight me, as the capability of rendering thee eternally happy; but alas! in a short, far too short a time, our pleasures must end, and we be for ever separated! The dreadful thought that my whole imperial power cannot give thee a longer life, than even my meanest vassals hope

e per sempre ne converrà separarci. L' órrido pensiere, che la mia intéra imperiál potestà non vaglia a darti una vita più lunga di quella, onde il più vile de' miei vassálli si lusinga godere, mi strazia l' ánima, qual pungentissima saetta, e sventurato mi rende, in mezzo a tutti gli splendóri del regno mio. E perchè non è egli in mio potère di farti viver per sempre? perchè mai di render la mia regína immortal non mi lece? mentre chiare stelle vi sono, che mai non pér dono in cielo il loro splendóre, dovrà poi morte strappármici di seno? e sarà forza, che tutta la bellezza, e delicáte membra tue, sotterra sen giacciácciano in breve?

Vivi dunque, mio fido, la regína allóra rispóse, vivi, come se tu morir non dovéssi giammái. Diméntica, che breve è la vita, sbandiscine da te ogni pensiero. Cosa mai son, per te, o per me, il sole, la luna, e gli altri pianéti? noi non abbiám d' uopo di cotáli misuratóri de' giorni nostri. Inálza, ed illúmina un cielo di tua propria fattúra; pianta un sontuosíssimo palázzo, e réndilo per sempre impenetrábile allo splendór del sole, nè far
che

enjoy, strikes daggers to my soul, and makes me wretched amidst all the splendors of my reign. Why have not I power to make thee live for ever? Why cannot I immortalize my queen? While there are stars in heaven which never cease to shine, must thou be snatched away by death? Must all thy beauty and delicacy be laid low in the earth?

Live then, my liege, replied the queen, live as if thou wert never to die. Forget that life is short; lose all thought of it. What are the sun, the moon, and other planets to thee, or to me? we have no need of them to measure the duration of life. Erect and enlighten an heaven of thine own! raise a stately palace, and shut it for ever from the sun! let not a single beam ever dart into it! not a glimmering of nature's light let there be ever seen in

che un raggio della sua luce giammái vi pénétri; il più debol natural lume mai non vi si veda; no, no; alto sospéndi nobilissime lanterné, che vincano in lucidézza, ed il sole, e tutte le altre stelle del cielo. Ci ritirerémo in questa nuova creazióne di nostra mano operáta; scorderémo così la vicendévol venúta del giorno, e della notte; único ed etérno splenderà il dì per noi. Sia l' amor tuo sempre costánte, ed inténso verso la tua regína, e la di lei felicità giammái cangierássi, anzi comparirà agli occhi tuoi non men durévole, che se etérna fosse.

L' imperatóre, ubbidién-te a' consígli della regína, ordinò, che un paláz-zo si fabbricásse, e s' abbellisse, come ad essa più a grado era, ed ivi poscia entrámbi menárono la vergognósa vita, che divi-sáto avévano; ma il pópolo, che per ciò portáva odio al suo sovráno, cospirò contro di lui, ed invitò un príncipe circonvicíno a detronizzárlo. L' imperadóre, come ebbe la novélla di tal congiúra intésa, se n'uscì dal suo illumináto paláz-zo, e si mise alla testa d' un' armáta, per oppórsi agli audáci consígli de' suoi avver-sárj: ma vedéndosi ben tosto dalla sua gente

it ; no : hang up magnificent lanterns that shall outshine the sun, and every star in heaven ! We will revel in this new creation of our own ! we will forget the succession of day and night ! we shall have one eternal day ! Be thou ever passionate and constant to thy queen ! her happiness will then be unchangeable, and will appear to thine eyes as lasting to eternity.

The emperor built the palace, and adorning it as the queen advised, both of them lived the shameful life they had proposed ; when the populace, enraged at their sovereign, conspired against him by inviting a neighbouring prince to depose him. The emperor, however, aware of the conspiracy, came forth from his illuminated palace, and headed an army to oppose the designs of his adversary ; but soon finding himself abandoned by his people, he took to flight, and wandered from province to province, under con-

gente abbandonáto, si diede alla fuga, ed andò ramíngo di província in província, stando in continuo timóre d' éssere scopérto, e ridótto in dura servitù. Il suo magnífico palázzo fu allóra in fino a' fondaménti demolíto, e di tal fatto si perpetuò la memória coll' attaccár delle lanterne in ogni luogo della città.

CX.

----- *Un' ora sgombra*
Quel che 'n molt' anni a pena si ragúna.
 Petr. Tr. Div.

Ricorréndo, nell' anno mille settecén-
 to novánt' uno, il famóso giorno del
 quattórdici di Luglio, nel quale due
 anni sono fu distrutta la Bastiglia, e
 così rotto il giogo di real despotísmo,
 sotto di cui geméva già da lungo tem-
 po la nazione Francése, fu quello in
 molte città celebráto con solénni feste, e
 púbblci banchétti: ma in Birmingham,
 ampia terra della Gran-Brettagna nella
 contéa di Warwick, ebbe tal gioia un
 luttuosíssimo fine. Il Fanatísmo, e
 l' Entusiásmo, terribilissime furie dis-
 turbatríci

tinual apprehensions of being discovered, and taken into captivity. In the mean time, the magnificent palace was pulled to the ground, and lanterns were hung up in every part of the city to perpetuate the event.

CX.

----- *One hour dissipates
The painful acquisitions of many years.*

In the year 1791, on the anniversary of the famous fourteenth of July, on which day, two years before, the Bastile was destroyed, and the yoke of royal despotism by that act broken, under which, for so long a period, the French nation had groaned: the same was celebrated in many towns and cities by festive and convivial meetings; but at Birmingham, a place of considerable note in Great Britain, in the county of Warwick, that joyful commemoration had a most deplorable catastrophe. Fanaticism and Enthusiasm, furies the
most

turbatríci della quiete dell' umána società, scóssero le loro nere faci nel cuor della maggiór parte della plebe di quel luogo, la quale, da tali órride fiamme agitáta, immaginádo imitáre il Francése valóre, sotto apparénza di férvido zelo pella religión protestánte, e pelle leggi d' Inghiltérra, si scagliò furibónda contro le più cospícue famíglie de' Presbiteriáni colà intórno abitánti, i quali s' offérsero alle sua affascináta mente qual nemíci offensívi, e trasgressóri nocévoli d' amendúe. E tant' oltre ne portò la devastazióne, ed il fuoco, che in tre giorni perì, colla vita di varie persóne, la valúta di circa quattro cento míla lire sterlíne. Miserabilíssime vittime, e veraménte lagrimévoli di tal forsennáto furóre fúrono la preziosíssima librería, ed incomparábil numerosa quantità di mácchine, e struménti filosófici appattenénti al celebratíssimo Dottor Priestley, cui tanto débbono, e la filosofia, e le lèttere. E comechè stimabilíssime cose con esse períssero, quel gran Newton de' giorni nostri, mostrándo avére a vile ogni altro cadúco bene, e materiále, della pérdita de' libri suoi, e sue mácchine fíliche solaménte

most terrible, and most destructive of the peace of society, stirred up the hearts of the greatest part of the lower people of that place with the horrid flames of their black torches. Determined to imitate the excesses committed in France, under the appearance of fervid zeal for the protestant religion, and the laws of England, gave loose to their fury against the most conspicuous families amongst the dissenters in that neighbourhood, whom they regarded in their fascinated imaginations as baneful enemies to, and injurious transgressors of both; and to such a pitch their devastations, aided by conflagration, arose, that, in three days, the value of property destroyed, amounted to four hundred thousand pounds; together with the loss of several lives. Amongst the most deplorable consequences of this outrageous fury, may be numbered the loss of the precious library and incomparable apparatus of philosophical instruments and machines belonging to the celebrated Dr. Priestley, to whom both philosophy and literature are so highly indebted: and although many very valuable effects were destroyed along with these, this

solamente si lagna, in una sua lettera indirizzata da Londra agli abitanti di Birmingham. Ecco le sue parole:—Per vostra colpa s'è perduta una veramente valutabile, ed utile raccolta di fisici strumenti, la più ricca per avventura, che alcuna privata persona, o in questo, o in istraniere paese abitante, possedesse giammai. Io spendeva ogni anno considerabil somma di denaro, per ritrar da quella il dovuto vantaggio, non ad aumentar le mie rendite diretto, ma solo al progresso delle scienze cooperante, onde la mia patria, e l'intera umana società beneficar sperava gratuitamente. Una libreria a quelle macchine corrispondente per voi fu distrutta, e tale, che ristorar non puossi con denaro, senza lo scorrer di più, e più anni. Ma ciò, che maggiormente sensibile mi fu, parecchi manoscritti sono periti, frutto de' laboriosi miei studj per molti anni continuati, e che mai più sarò in istato di ricomporre!

this great Newton of the present day, making no account of any other frail and material good, confines his regret to the loss only of his books and philosophical machines, in a letter addressed, from London, to the inhabitants of Birmingham. The following are his words :—" You have destroyed the most truly valuable and useful apparatus of philosophical instruments, that perhaps any individual in this, or any other country, was ever possessed of; in my use of which, I annually spent large sums, with no pecuniary view whatever, but only in the advancement of science, for the benefit of my country, and of mankind. You have destroyed a library corresponding to that apparatus, which no money can repurchase, except in a long course of time. But what I feel, far more, you have destroyed manuscripts, which have been the result of the laborious study of many years, and which I shall never be able to re-compose !"

CXI.

*Donatello con una sua giudiziosa sentenza
punisce un affronto ricevuto.*

I cónsoli di Firénze avéndo intenzione di far fare una statua, mandárono a chiamár Donatello, célebre scultóre ed eccellénte, il quale, come ebbe inteso il desidério loro, domandò cinquánta scudí per prezzo di quell' ópera. I cónsoli, senza profferirgli nulla, la diedero a fare ad un altro scultóre mediócre. Costúi, dopo avérvi impiegáto moltissimo tempo, la recò a fine il meglio, che seppe, e ne domandò ottánta scudi. Di tal richiéstá meravigliándosi i cónsoli, dissero, che questo era un burlársi di loro, giacchè Donatello, uomo tanto illústre, non avéva domandáto per l'istesso lavóro più di cinquánta scudi. In somma non poténdosi accordáre, ne rimisero la cáusa al medésimo Donatello, il quale sentenziò, che fósse pagáti allo scultóre settánta scudi. Per che alterátisi i cónsoli, e rammentándogli, ch' egli medésimo di cinquánta si sarébbe contentáto, Donatello graziosaménte disse: è vero, che mi saréi contentáto

CXI.

Donatello, by a sententious judgment, revenges an insult which had been offered him.

The consuls of Florence, intending to have a statue made, sent for Donatello, a famous and most excellent sculptor, who, after he had heard what they wanted, demanded fifty crowns for the work. The consuls did not offer him any thing, but gave it to another, who was but an indifferent statuary. This man, after having been a long time about it, and made it as well as he could, asked fourscore crowns for his pains. The consuls, in great surprise, told him, that he joked with them, since Donatello, who was so famous an artist, had not asked above fifty for the same piece of work. In fine, not being able to agree, they left the decision of it to Donatello, who sentenced the consuls to pay him threescore and ten crowns. At which they being angry, and remembering that he himself would have been satisfied with fifty, Donatello pleasantly replied, It is true, I would have been satisfied with that sum,

R

because

contentato di cotesta somma, ma io avrei fatto la statua in meno d' un mese, mentre questo pover uomo, che a pena potrebbe esser mio scolare, v' è stato più di sei mesi. Così Donatello si vendicò argutamente del torto, che i consoli avevano fatto al suo merito.

CXII.

Un baggeo in mezzo a due astuti.

Un contadino gelato di freddo smontò da cavallo per andare a piedi; il che vedendo due Francescani, l' uno disse al compagno; s' io avessi un cavallo non sarei tanto pazzo di condurlo per la briglia, ma me ne servirei bensì per farmi portare sino al convento. L' altro, ch' era d' umor allegro, soggiunse; mi basta l' animo di far una burla a quel contadino, e levargli di sotto il cavallo, purchè vogliate darmi un poco d' aiuto. Acconsentì a ciò l' altro frate di buona voglia, e pian piano s' acostarono ambedue al contadino, senza che sene accorgesse. Levò il Franciscano con destrezza la briglia al cavallo, sela
mise

because I should have finished the statue in less than a month; but this poor man, who is hardly able to be my scholar, has employed above six. In this manner Donatello cunningly revenged himself upon the consuls, for the affront they had put upon him.

CXII.

A flat between two sharps.

A countryman, who was benumbed with cold, lighted from his horse to walk on foot; which being observed by two Franciscans, says one of them to his companion, Had I a horse, I should not be so foolish as to lead him by the bridle, but would make use of him to carry me to the convent. Says the other, who was of a gay temper, I should be bold enough to play this countryman a trick, and steal his horse from him, if you would but lend me a little of your help. The friar immediately consenting to it, both of them stole very softly up to the countryman, without his perceiving

mise in testa, e continuò a camminare dietro al contadino; mentre l' altro per la cavèzza condusse da un lato il cavallo. Quindi a non molto, il contadino volendo rimontare a cavallo, si volse in dietro: ma ebbe a morir di paura, allorchè vidde sì strana metamorfosi. E mettendosi a gridar con voce atterrita, ohimè! aiuto! fu acquietato dal Francescano, il quale prostratosi in ginocchióne, chieseli assai umilmente la sua libertà, dicéndo, che per i suoi disordini, e pell' enormità de' suoi peccati, era stato condannato a tal trasformatiõe; e che allóra esséndo venuto il termine della peniténza impóstali, era tornato al suo primo essere. Il contadino da tali parole alquanto rasserenato, non solo gli diede la libertà, che domandava, ma, non accorgendosi della burla, scioccamente soggiunse. Andate in santa pace, adesso non mi meraviglio più, se dopo una vita tanto disordinata, siete stato trasmutato in un sì vile animalaccio. Il frate si partì dischiarandosegli obbligato, e se n' andò a ritrovare il suo compagno; e quando viddero dilungato quel povero balordo uomo, per altra via si portarono ambedue ad una terra vicina

it; when the Franciscan slyly taking the bridle off from the horse, puts it over his own head, and follows after the countryman, whilst the other with a halter leads the horse aside. Not long after this, the countryman, intending to get on horse-back again, turns himself about, but had like to have died with fear, when he saw so strange a metamorphosis; and crying out, in a terrible manner, Help, help! he was stopt by the Franciscan, who throwing himself upon his knees, begged him in the most humble manner to give him his liberty, by telling him, that he had been condemned to such a metamorphosis, because of his irregularities, and the enormities of his sins; and that the time of his penance being expired, he was returned to his first shape. The peasant recovering himself a little, not only gave him the liberty he desired, but also, not smelling the trick in the least, foolishly replied, Get you gone, in God's name; I now no longer wonder, if after having led so irregular a life, you should have been changed into so vile and wretched an animal. The friar, telling him, that he was greatly obliged to

vicina. Pochi giorni dopo, pregárono i Francescáni un loro amico a volér andár a vender per essi quel cavállo alla fiera. Vendè colúi il cavállo, e mentre andáva col compratóre per ricévere il pagaménto; gli venne incontráto il primo possessóre, il quale riconoscéndo il cavállo, pregò il compratóre, a permétterli di dirgli una paróla in dispárte; e quindi domandándogli di chi fosse il cavállo, quegli li rispòse, che l'avéva compráto allóra, ma non mica pagáto. Deh, replicò il contadíno, fate a mio módo, non lo pagáte, perchè v'assicúro, che non è un cavállo, ma egli è bensì l'ánima d' un Francescáno ricadúto nelle sue dissolutézze; non lo compraté, vi dico, ch' egli è 'l più tristo animaláccio di quanti ve n'abbia al mondo: ed io, che l'ho avúto alle mani, vi posso assicuráre, che m'ha fatto venír la rabbia cento mila volte,

him, made off, and went to look after his companion; who, when they saw the poor silly fellow at a good distance, went another way to a neighbouring town. A few days after, the Franciscans desired a friend of theirs to go and sell the horse at the fair. This man sold the horse, and as he was going with the buyer, to receive the money for it, who should they happen to meet but the countryman, who knowing the horse again, desired the buyer to let him speak a word with him in private: when asking him who the horse belonged to? the other added, that he had just bargained for it, but had not yet paid for it. For goodness' sake, replies the countryman, return it to him again, do not pay for it, for I assure you, that it is not a horse, but the soul of a cordelier, who is returned to his dissolute way of life; do not buy him, I tell you, for he is the most wretched animal in the whole world, and has put me into a fury an hundred thousand times.

CXIII.

La gloria esser seguitata dall' invidia.

Dice Aristonimo, che siccome l'uomo, il quale cammina al sole, è necessariamente dalla sua ombra accompagnato, così colui, che va per la via della gloria, è parimente dall' invidia altrui seguitato.

CXIV.

Con la costanza dell' animo rendersi vane le percosse della fortuna, e degli uomini.

Dice Seneca, che dovunque l'uomo si nasconda, la Fortuna, e la malignità de' perversi uomini lo troveranno; e che perciò l' animo si dee ritirare nella sua invitta rocca della costanza, dove dispregiando tutte le cose umane, gli cascheranno a' piedi i dardi della fortuna, e degli uomini, senza alcuna ferita riceverne.

CXIII.

Glory is attended with envy.

Aristonimus says, That as he who walks in the sun, is necessarily accompanied with his shade; so the man who walks in the path of glory, is in like manner followed by envy.

CXIV.

That constancy of mind blunts all the darts which either fortune or men can hurl at us.

Seneca says, That in whatever country a man may hide himself, fortune and the malice of evil men will be sure to find him out; for which reason, says he, the soul ought to withdraw itself into its impregnable fortress of constancy, whence, if it looks with contempt on all human things, the darts which fortune and the world shall throw at him, will fall innoxious at his feet.

CXV.

CXV.

Scire tuum nihil est, nisi te scire hoc sciat alter.

Pers.

*Sapér non val, se altrúi, che sai, non
sappia.*

Avéndo un cert' uomo bisógno di scaváre alquánto a dentro nel terréno, dove il filósofo Rosicrúcio giacéva sepólto, scopri una porticélla avénte una muráglia da ciascún lato di essa. La propria curiosità, unita alla speránza di trovárvi qualche nascósto tesóro, il févero di leggiéri determináre a mëtter a lieva quell' usciúolo: e come l' ebbe apérto, vidde, non senza suo gran stupóre, una viva fiamma spléndere in una bella stanza sotterránea. Nel lato superiore di essa un uomo vestito d' un' armatúra sedéva presso ad un tavolino, appoggiándosi sul sinístro braccio. Tenéva colla destra una mazza, ed una lámpana ardéva dinánzi a lui. Appéna ebbe quel tale posto un piede nell' sotterráneo, che la statua movéndosi dal quella positúra d' uom, che s' appoggia, alzóssi diritta in piedi; ed.

CXV.

A man's knowledge is worth nothing, if he does not communicate what he knows to any one besides.

A certain person having occasion to dig somewhat deep in the ground, where the philosopher Rosicrucius lay interred, met with a small door having a wall on each side of it. His curiosity, and the hopes of finding some hidden treasure, soon prompted him to force open the door. He was immediately surprized by a sudden blaze of light, and discovered a very fair vault: at the upper end of it was a statue of a man in armour, sitting by a table, and leaning on his left arm. He held a truncheon in his right-hand, and had a lamp burning before him. The man had no sooner set one foot within the vault, than the statue erecting itself from its leaning posture, stood bolt upright; and, upon the fellow's advancing another step, lifted up the truncheon in his right-hand. The man

ed allorchè colúi fece un passo più innanzi, essa levò in alto la mazza, che tenéva nel destro braccio. Ma avéndo l' uomo il corággio d' andár ancóra un altro passo più là, la statua con un colpo violénte, mandò la lampána in mille pezzi, e lasciò ad un tratto il suo óspite al búio. Spársasi la voce di tale avventúra, le genti del paese vénnero tósto con de' lumi al sepólcro, ed osservárono, che la státua, la quale era fatta di bronzo, non era altro, che un autómato congegnáto come un oriuólo, e che il paviménto di quel sotterráneo era messo in bílico con divérse molle sotto, così che, se alcúno tentáva entrárvi, naturalménte veníva a causáre tutto quel, che allóra era accadúto. Rosierúcio, a quel che ne dicono i suoi discépoli, s' era servito di tal ripiégo, per far vedére al mondo, che avéva sapúto nuovaménte inventáre il lume etérno degli antichi, ma che non voléva in verún módo, che tale scopérta fosse all' umán gènere d' alcun profitto.

man still ventured a third step, when the statue, with a furious blow, broke the lamp into a thousand pieces, and left his guest in a sudden darkness. Upon the report of this adventure, the country people soon came with lights to the sepulchre, and discovered that the statue, which was made of brass, was nothing more than a piece of clock-work, and that the floor of the vault was all loose, and under-laid with several springs, which, upon a man's entering, naturally produced that which had happened. Rosicrucius, say his disciples, made use of this method to shew the world, that he had re-invented the ever-burning lamps of the ancients, tho' he was resolved no one should reap any advantage from the discovery.

CXVI.

*Vie più dolce desio lor strugge il core,
 Che giovenil fervor giammai destasse;
 Sol noto a chi gioisce d' un amore,
 Che in amistà lungo provar stemprasse.*

Giulio Sabino, dopo essersi recato dal partito de' Galli, si fece proclamare imperator di Roma, ma le sue forze essendo sfatte, se ne corse alla sua villa, ed in essa mise fuoco, per fare sparger voce, d' essersi dato volontariamente la morte. Egli frattanto se ne stava nascosto co' suoi tesori (perciocchè ricchissimo era) in una caverna, da lui stesso fatta fare in luogo solitario, la quale soltanto era nota a due de' suoi liberti, nella cui fedeltà poteva sicuro riposare. Avrebbe di leggiéri potuto rifuggirsi in Germania, ma ridur non sapevasi a lasciár in abbandono sua moglie, ch' ei teneramente amava. Sabino, affinchè persona del mondo non ponésse in dubbio la morte sua, non di/ingannò nè pur la consorte, la quale perciò fàttena con solenne pompa

CXVI.

*They know a passion still more deeply
charming
Than fever'd youth e'er felt ; and that
is love,
By long experience mellow'd into friend-
ship.*

Julius Sabinus, having engaged the interest of the Gauls, caused himself to be proclaimed emperor of Rome ; but being defeated, he fled to his country-house and set it on fire, in order to raise a report that he had perished. This scheme answered his end, for he was there believed to have suffered a voluntary death. But, in the mean time, he lay concealed with his treasures (for he was immensely rich) in a cave which he had caused to be dug in a solitary place, and which was known only to two of his freed-men, upon whose fidelity he could depend. He might easily have withdrawn into Germany ; but he could not prevail on himself to abandon his wife, whom he passionately loved. Sabinus, that no one should doubt of his

pompa l' *eséque*, e pianta avéndone la pérdita con abbondánti amáre lágrime; alla fine, non sapéndo come più a lungo vivere senza uno *sposo* cotánto a lei caro, deliberò di seguitárlo moréndo, e da ogni qualúnque cibo incominciò ad astenérsi. Sabíno, da quest' angosciósa novélla turbáto, per mezzo di Marziále suo libérto le notificò, ch' egli vivéva ancóra, e le nominò il luogo, ove tenévasi occúltó, pregándola al tempo stesso a non volér la di lei gioia in alcún módo palesáre, per timór, che non venísse a scoprírsi un sì gelóso segréto. Empóna intése tal novélla con indicíbil piacére, e sotto pretéstó d' avére affári in campáña, se ne corse a vedér suo maríto. Quella spelónca era per lei più dolce soggiórno, che la sua nobil magióne, poichè altróve non potéva esser felice. Frequénti érano le sue vísite, e talóra trovár sapéva il módo di seco lui restár le intére settimáne, senza che alcún ne sospettásse. Divénne frattánto madre di due figlí, che in quella cavérna nácquero, e fũrono ivi alleváti. Quando ella era in Roma, continuaménte sembráva pianger la morte di Sabíno, e tutto con *esemplár* fedeltà,

death, did not, for some time, even undeceive his wife, who solemnized his exequies with great pomp, bewailed him with many tears, and at last, no longer able to bear the loss of a husband for whom she had the sincerest affection, resolved not to out-live him, and began to abstain from all food. This news alarmed Sabinus; therefore, by means of Martialis, one of his freedmen, he informed her that he was still alive, and acquainted her with the place where he lay concealed, desiring her at the same time to suppress her joy, lest the secret might thence be betrayed. Empona heard the relation with inexpressible pleasure, and pretending business in the country, flew to her husband. The cave to her was then preferable to a palace, for there only she was happy. She went frequently to see him, and sometimes contrived to stay whole weeks unsuspected. She had even two children by him, who were born and brought up in the cave. When at Rome she continued to bewail him as dead, and concealed the whole with exemplary fidelity and wonderful address; nay, she found means to

tà, e maravigliosa arte sapéva celare ; nè
 ciò bastándole, operò in guisa, che a se
 il fece introdurre nella città, e quindi
 alla sua caverna tornare sotto sì strani
 travestimenti, che niuno il riconobbe
 giammai. Ma dopo aver trapassati
 nove anni in tal occulto consorzio,
 ad alcune persone fu manifestò, le quali
 desiderando sapere il motivo delle fre-
 quenti assenze d' Empóna dalla città,
 segretamente seguitarono un giorno as-
 sai da vicino i di lei passi, e la videro
 entrar in quella caverna. Sabino,
 e sua moglie furono allora inconta-
 nente stretti in pesanti catene, ed a
 Roma condotti dinanzi all' imperatore,
 il quale la donna tentò muovere a com-
 passione col gettarsi a' di lui piedi, e
 presentargli i suoi due teneri bambini,
 mentre essa dal pregar, e dal pianger
 non ristavasi. Vespasiano, non potè
 a sì tenera vista frenar le lagrime, co-
 mechè gli fosse forza sentenziar a
 morte lei, ed il marito suo, e far, che
 poco dopo fossero giustiziati.

convey him into the city, and from thence back to his cave, so well disguised that he was by no one known. But after he had passed nine years in this manner, he was at length discovered by some persons who narrowly watched his wife, upon her frequently absenting herself from her own house, and followed her to the cave without being discovered. Sabinus was immediately seized, and sent to Rome loaded with chains, together with his wife, who, throwing herself at the emperor's feet, and presenting to him her two tender infants, endeavoured, with her tears and entreaties, to move him to compassion. Vespasian, the emperor, could not help weeping at so affecting an object; nevertheless, he condemned both her and her husband, and caused them soon after to be executed.

CXVII.

*L' avarizia d' un cortigiáno meritaménte
puníta.*

Luigi XI. mentre era Delfino, dimorò per qualche tempo in Borgogna, per sottrarsi alle persecuzioni del re suo padre. Si divertiva spesso alla caccia, e qualche volta andava a desinare da un pover uomo, chiamato Conon, dove non mangiava altro, che rape. Poco tempo dopo il Delfino, venendo a morte suo padre, ascése al trono di Francia, e il buon Conon, indotto dalle persuasioni di sua mogliera, partì per Parigi carico di rape, frutto de' suoi sudori, di cui pensava fare un dono al re: ma non avendo nè denari, nè provvisioni, onde sussistere per viaggio, se le mangiò tutte, dalla più grossa in fuori, che sola al re presentò. Luigi accettò quella rapa non altrimenti, che se una pietra preziosa stata fosse, la fece riporre fra le altre sue gioie, ed ordinò, che il contadino fosse ben trattato, e che dopo avergli contato mille scudi, lo rimandassero a casa sua. Un cortigiáno, che per avarizia era famoso, da

un

CXVII.

The avarice of a courtier deservedly punished.

Louis the Eleventh, while he was Dauphin, passed some time in Burgundy, in order to conceal himself from the pursuits of the king his father. He amused himself with the pleasures of the chase, and sometimes dined on turnips, in the house of a poor man, named Conon. Soon after, the Dauphin, on the death of his father, ascended the throne of France, when the honest Conon, by the persuasions of his wife, set out for Paris, loaded with turnips, the produce of his own garden, which he intended to present to the king; but, as he had neither money, nor provisions to support him on his journey, he eat all but the largest, which he presented to the king. The king received this turnip as though it had been a diamond of the same size, and sent it to be placed among his jewels. He ordered the good man to be well entertained, gave him a thousand crowns, and then sent him home. A courtier, remarkable for his avarice, conceiving great hopes of what
a much

un così liberale atto del re concepì grandi speranze d' arricchirsi, col fare a sì generoso monarca un dono d' assai maggior valuta, e supplicò Sua Maestà ad accettar un bellissimo cavallo. Il re non sapendo, come compensare un tal regalo, si rammentò della rapa di Conon, e comandò, che fosse data a quel cortigiano, in una scatola ben chiusa, con ingiugnerli di non aprirla, sino che non fosse in Provenza. Quel nobile affrettò quanto più potè il suo viaggio, per arrivar al luogo, ove gli era permesso di scoperchiar quella scatola, tenendo per certo, che preziosissima gioia in se chiudesse; nè così tosto si vidde in Provenza, che con grand' avidità aprilla. Or chi può ridir il suo stupore, allorchè altro, che una rapa non vi trovò? Immediatamente se ne ritornò a Parigi, nè con minor prestèzza, che n' era partito, ed andò a lagnarsi col re, esponendoli, come i uoi servi l' avevano deluso con darli un' altra scatola. Ma con indicibil sua sorpresa ebbe dal re in risposta, che egli giudicava avergli ben pagato il suo cavallo, avendoli fatto in contaccambio un regalo d' una rapa, che costavali mille scudi.

a much more valuable present would produce from so generous a king, begged his majesty's acceptance of a very beautiful horse. The king, not knowing what to give him, recollected Canon's turnip, which he ordered to be presented to the courtier, properly packed up, accompanied with an injunction that he should not open it till he reached Provence. The gentleman, who hastened his journey as much as possible, not doubting but he should find in the parcel a jewel of great value; at last he arrived at the spot where he had permission to open it, which he did with great eagerness; but judge how great was his astonishment, when he found it contained nothing more than a turnip! He instantly returned to Paris with as much haste as he had quitted it, and went to complain to the king, that his domestics had certainly given him a wrong parcel. It is not possible to express the courtier's astonishment when the king told him, that he had given him a very good price for his horse, since the present he had made him in return for the beast had cost him a thousand crowns.

CXVIII.

Il cieco venditor di storie.

Un povero cieco a Parigi ritirandosi alla sua casupola sull'imbrunir della sera, dopo aver passato con poco profitto l'intera giornata a chieder l'elemosina, senti avvicinarseli una persona, la quale gli disse, che se voleva seguirarla sino a casa, non se ne pentirebbe. Il cieco allegramente acconsentì ad esser condotto alla casa del suo nuovo benefattore, che allora così gli parlò. Io non son ricco, e non di meno desidero mostrarmi amoroso verso i poveri; ma non posso esserlo in altra maniera, che col dar loro a vendere a poco prezzo, e per suo profitto delle novelle, ed istorie di mia composizione. Eccone qui, buon uomo, una considerabil quantità, vendetele a ragione di due soldi l'una, sebbene il loro costo intrinseco sia tre volte più. Il povero cieco, dopo avergli fatto ad alta voce mille ringraziamenti, se n'andò tentoni a casa tutto contento, e si levò la mattina assai di buon'ora per
godér

CXVIII.

The blind Novel-seller.

A blind man of Paris, retiring in the dusk to his hovel, after having spent the day in begging, with little success, was accosted by a person, who told him, that if he would go home with him, he should find his account in it. The blind man joyfully consented to be conducted to his new friend's house, and was thus addressed by him:

"I am not rich, and yet wish to shew charity to the poor, which I have no other possibility of doing, unless by giving them parcels of tales or novels, which I compose, to sell at a very moderate price, for their own benefit. Here my friend, is a good parcel of them, which you shall dispose of at the rate of two pence each, although they are intrinsically worth twice the money." The poor fellow, after loudly expressing his gratitude, groped his way home, exulting, and

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sallied

godér del frutto delle produzioni di quel caritatévole uomo. Cominciò a gridár per le strade, stórie nuove, stórie curióse, secóndo le ricevúte istruzióni, ma per qualche tempo non ebbe avventóri; finalménte uno de' suoi librétti esséndo compráto, ed esamináto, tutti gli altri ébbero un prontíssimo spaccio, ed il cechíno se ne ritornò a casa colle tasche piene di denáro. Gli allégri pensíeri, che un tal evénto avéva fatti in lui náscere, fúrono per altro ben tosto cambiáti in tristézza, trovándosi arrestáto da un minístro del Govérno, il quale gli notificò, che il libro da lui vendúto era pieno di velenósi sali, e pungénti sátire contro una persóna d' alto rango. Quel póvero cieco protestò allóra d' esser innocénte, e raccontò il fatto come stava, il quale, per sua buona sorte, fu credúto vero; sebbéne egli non sapesse dare informazióne alcúna da potére scoprire l' autóre di quest' ingegnósa, e nuova maníera di spárgere impunemente scandalóse maldicénze.

sallied out early the next morn, to enjoy the fruits of his benefactor's productions. He cried his pamphlets by the title of a new novel, as he had been directed, and for some time, had no custom; but one of his books having been purchased and examined, the rest met with a most rapid sale, and the blind man returned homewards with his pockets well loaded. His pleasant ideas were, however, soon checked, by his finding himself in the custody of an officer of the police, who told him, that the book which he had sold, was a most virulent, and impudent satire against a person of rank. The poor blind man protested his innocence, and told his tale, which, luckily for him, was believed; but he could give no information which could lead to the contriver of this very ingenious and new way of spreading abroad scandal with impunity.

CXIX.

I rimorsi sono talora il carnefice de' malfattori, i cui delitti rimasero occulti all' umana giustizia.

Il Calif Montaser, qualche tempo dopo ch' ebbe fatto uccidere suo padre, facendo la rivista de' ricchi mobili del suo palazzo, ed essendo in tal occasione spiegati dinanzi a lui diversi tappeti, onde potesse più diligentemente esaminarli, ne trovò uno, in cui era rappresentato un assai avvenente giovine montato sopra un bel palafrèno di Persia, con un diadema in testa, ed un' iscrizione in antichi caratteri Persiani, che girava circolarmente intorno a lui, ed al suo cavallo. Il Calif sorpreso dalla singolar bellezza di quella tappezzeria, mandò a cercare un Persiano, che intendeva la lingua antica di Persia, e lo pregò a spiegargli quell' iscrizione. Cambiò colui di colore nel leggerla, e dopo aver mostrato la sua titubanza, disse al Calif, che quelle parole contenevano un' antica canzone Persiana, che in se non aveva alcun significato da meritár la sua attenzione. Il principe non fu
sod-

CXIX.

Remorse is sometimes the executioner of the wicked, whose crimes have escaped the scrutiny of justice.

The Caliph Montaser having caused his father to be put to death; some time, after looking over the rich furniture in the palace, and causing several pieces of tapestry to be opened before him, that he might examine them the more exactly; among the rest, he met with one which had in it the figure of a very beautiful young man, mounted on a Persian horse, with a diadem on his head, and a circle of Persian characters round himself and his horse. The caliph, charmed with the beauty of the tapestry, sent for a Persian who understood the ancient Persic, and desired him to explain that inscription. The man read it, changed colour, and, after some hesitation, told the caliph, it was a Persic song, that had nothing in it worth hearing. The prince, however, would not be put off: he readily perceived there was something in it ex-

T 3,

traordinary.

soddisfatto di tal rispósta, anzi da quella facilmente s' avvidde, che l' iscrizione esprimeva qualche cosa di straordinario ; onde comandò all' intérpetre d' esporgliene subito il vero senso, se la sua salvézza gli stava a cuore. Allora quegli li disse, che l' iscrizione diceva così. Io sono Siroe, figliuolo di Cosroe, che trucidai mio padre per venire al posséso del suo trono, del quale godéi solamente sei mesi. Queste parole fecero così viva impressione nel cuor del Calíf Montaser, che morì fra due o tre giorni, avendo regnato presso a poco quanto quel príncipe mentovato nell' iscrizione.

CXX.

Suole talóra accadere, che le peripezie nostre siano per mala ventúra di sì curiosa, e bisbetica specie, che sebbene in raccontarle dovremmo amaramente commuovere chi ci ascolta, le lagrime inopportunamente al riso dan luogo.

Un ufiziale, che, sotto il titolo di Capitáno Calamité, visse lungo tempo a Bristol, ove rifuggito s'era, gran sollievo provava nel raccontare a' suoi vicini di lui più giovani le sventure, che

traordinary; and therefore he commanded the interpreter to give him the true sense thereof immediately, as he valued his own safety. The man then told him, that the inscription ran thus: "I am Siroes, the son of Chosroës, who slew my father to gain his crown, which I kept but six months." This affected the Caliph Montaser so much, that he died in two or three days, when he had reigned about the same space of time.

CXX.

Sometimes the distress of the tale, will unfortunately chance to be of a species so awkward and ridiculous, that where the audience ought by the laws of narration to be most bitterly affected, the smile will unkindly supersede the tear.

A refugee officer, who lived to a great age at Bristol, under the title of Captain Calamité, took great delight in recounting to his younger neighbours, the misfortunes of his early years.

che ne' suoi primi anni avéva patite; fra le quali la sua schiavitù in Algieri era sovente da lui ad ogni altra preferita. Ma primieramente osserviamo, che la statúra del nostro Capitano era singolarmente piccola, e le forze del corpo suo tenui a proporzione. Il più bárbaro aguzzino, che al mondo fosse, non avrebbe potuto assegnare a così fatto uomo alcun uffizio eccessivamente laborioso. Quali crudeltà potéva dunque avere egli mai a raccontare? Mi trattavano, soléva dire, come se un animale bruto stato fossi. Non potevano farmi remare, nè trascinár pesanti pietre; ma mi facevano,... sì, purtroppo è vero!... mi facevano stare, per moltissimi giorni e moltissime notti, in una penosa, e disagiata positúra... a contar le pollanchette.

CXXI.

Edificante esempio di carità fraterna nella persona di Giorgio II. re d'Inghilterra.

Sono alcuni anni, mentre regnava il defunto padre del presente monarca d'Inghilterra, che una persona d'assai ragguardevol mérito se n' andò al real palázzo di San Giácomo in Londra,

years. His favourite tale was that of his captivity at Algiers. His stature it must be observed, was most singularly diminutive, and his strength of body small in proportion. To such a one, no severe task of labour could be assigned, even by the most barbarous task-master. What were then the cruelties he had to relate? I was treated, he used to say, like a brute animal. They could not make me tug at the oar; they could not make me drag heavy stones; they made me then...they made me sit, day after day, and night after night, in one cruel constrained posture...to hatch young turkeys.

CXXI.

An edifying instance of humanity in King George II. of England.

Some years since, in the reign of his late majesty, a very worthy character went to St. James's palace to visit one of the pages, whose apartment was two pair of stairs high. He drank

tea

dra, per fare una visita ad un paggio, il di cui appartamento era situato al secondo piano. Dopo aver bevuto il te coll' amico, prese da lui congédo, ed a ritornarsene a casa si dispôse, scendéndo da se solo le scale; ma quando ne fu al luogo, dove il capo d' una scala incontrava il principio dell' altra, sdrucciolò con un piede, e precipitándo supino a piè d' una di esse, dette, come vien supposto, colla testa in una porta, che per tal colpo s' apri. Dicémmo, come vien supposto, perciocchè il disgraziato visitante fu troppo sbalordito dalla sua caduta, per poter discernere, come la cosa andásse. Egli è non per tanto ben certo, che quando in se fu tornato, si trovò a sedere sul pavimento d' una camerina, e cortesemente assistito da un piccolo vecchio signóre, che con somma diligenza stava lavandogli la testa con una salvietta, applicando de' pezzetti di taffetà impiestrato su i varj squarci, che per tal accidente comparivano su la pelle della nuda zucca di quell' inaspettato ospite. La sua meraviglia il tenne per qualche tempo in silenzio, ma mentre era per diffondersi in ringraziamenti pel ricevuto soccorso, gli fu

tea with his friend, after which he took his leave, and was coming down stairs by himself; when just as he came to a place where two stair-cases met, his foot slipped, and he fell backwards down one of them; when, coming to the bottom, his head, as was supposed, fell against a door, and burst it open: we say, as was supposed, because the unlucky visitor was too completely stunned with the fall, to know what had happened. Certain it is, that he found himself, on his recovery, sitting on the floor of a small room, and was kindly attended by a little old gentleman who was carefully washing his head with a towel, and putting pieces of sticking plaister to the various cuts which the accident had conferred on the abrupt visitor's unwigged pate. For some time his surprize kept him silent; and when he was going to utter a profusion of thanks for the succour he had received, he was checked by an intelligent frown, and by a significant wave of the hand towards the door of the closet. The patient understood the hint, and retired, taking more care of his steps downwards,

fu imposto silenzio con un espressivo muover di ciglio, e da un cenno significante della mano di quel vecchino si vidde avviare verso la porta del gabinetto. Non fu il paziente sordo a tal avviso, e si ritirò, usando assai maggior attenzione nello scender l'altra scala, pieno della più alta sorpresa per aver trovato in un medesimo petto cotanta umanità unita ad altrettanta salvatichèzza; ma il suo stupore cessò interamente, allorchè descrivendo ad un suo amico il sito del gabinetto, intese, ch'egli doveva gli amorvoli uffizj, che ricevuti aveva, al primo uomo del regno Britanno, il quale dopo aver compiuto al dovere d'un simile verso dell'altro, di troppo augusta real maestà vedevasi ornato, per sostenere una familiar conversazione colla persona da lui soccorsa.

CXXII.

La morte di Lorenzo de' Médici vendicata senza alcun formál processo.

Verso la fine del secolo decimo quinto Lorenzo de' Médici, illustre cittadino Fiorentino, morì d'una malattia, come vien riportato, che non sarebbe stata

wards, for the remainder of the staircase, and wondering how so much humanity, and so much unsociableness could dwell in the same breast. His wonder ceased when he found, on describing to a friend the situation of the closet, that he owed the kind assistance he had received to the first man in the kingdom, who, after having exercised the humanity of the fellow-creature, found too much of the monarch about him to support a familiar conversation with the person he had relieved.

CXXII.

*The death of Lorenzo de Medicis, revenge-
d without a trial.*

Towards the close of the fifteenth century, Lorenzo de Medicis, of Florence, died of a disease, which it is said, might have been cured, had not

U

Leoni

stata difficile a guarire, se Leoni, allora celebre medico di Spolèto, non avesse lasciato troppo fare alla natura, col non servirsi d' alcuna medica preparazione. Lazzari, abitante in Pavia, medico non meno valente di Leoni, avendo pubblicamente palesato un tal errore d' arte, destò sì forte risentimento nel cuor degli amici del defunto Lorénzo, che il povero medico pagò il fio del suo sbagliò colla propria vita. Perciocchè Pietro, figliuolo di Lorénzo, giovine, che, sebbene all' età di diciassette anni appunto pervenuto, atto era a lottar col più destro gladiator del mondo, incontrando il disgraziato Leoni vicino all' orlo d' un pozzo assai profondo, gli s' avvinghiò alla vita con tal agilità, e forza, che lo fece cadere nell' acqua a cap' all' ingiù, dove, siccome assai vecchio, e débole era, perì affogato, comechè la gente corrèsse a dargli pronto soccorso.

Leoni, a celebrated physician of Spoleto, left too much to nature, and avoided to use any medicine whatever. Lazaro, an inhabitant of Pavia, equally celebrated for medical skill with Leoni, having made this error publicly known, raised the resentment of the deceased prince's friends to so high a pitch, that it proved fatal to the mistaken physician. For Petro, son to Lorenzo, a youth who, though aged only seventeen years, was able to foil the most expert wrestler, happening to meet the unfortunate Leoni, near the brink of a deep well, grasped him with such adroitness and force, that he sent him headlong into the water, where being old and feeble, he was suffocated, though he received timely assistance.

CXXIII.

Cum vini vis penetravit
 Acris, et in venas discessit diditus ardor;
 Consequitur gravitas membrorum, praepediuntur
 Crura vacillanti, tardescit lingua, madet mens,
 Nant oculi, clamor, singultus, jurgia gliscunt.

Lucret. L. III.

- - - - - Allór che l' acre
 Violénza del vino ha penetráto
 Dell' uomo il corpo, e per le vene intérne
 E diffúso l' ardór; tosto ne segue
 Gravézza nelle membra, il piè trabállà,
 Ballutísce la lingua, ebra vanéggia
 La mente, nuotan gli occhi, e crescon tosto
 E le grida, e i singhiózzzi, e le contése.

Marchetti.

Timéo fa menzióne d' una casa in
 Agrigénto, che appellávasi Galéra, il
 qual nome dall' avveniménto, che ora
 dirémo, si crede origináto. Abitávano
 in essa alcúni giòvani, i quali avén-
 do un giorno riscaldáte soverchiaménte
 le loro teste a forza di bere del vino,
 cotánte insensáti, e stúpidi divénnero,
 che andárono immaginádo fermamén-
 te di far vela su d' una galéra, che
 da' mari, i quali altíssimi fósse, non
 meno che da impetuossíssimi venti ve-
 nísse agitáta. E per sì strana suppo-
 sizione

CXXIII.

*When once their pates with wine are
 fraught,
 Their limbs begin to totter,
 Their speech is check'd, confus'd each
 thought,
 Each passion, too, grows hotter.
 With stuttering tongue, and staring eye,
 They hiccup mutual wrath and obloquy.*

Timaeus tells of a house in Agri-
 gentum, which was called the Galley,
 upon this occasion. There were cer-
 tain young men in it who, having their
 heads well heated with drinking, were
 grown so infatuate and senseless with
 the wine, that they verily believed they
 sailed in a galley, which was tossed
 with the waves and winds in the midst
 of the main ocean. They thereupon
 entered into such a sally, that they cast
 out of the windows into the street, the
 beds and all the household stuff, sup-
 posing

fizione il loro delirár giunse a tale, che gittárono i letti, e gli altri móbili dalle finestre in su la strada, facéndosi a credere, d'avérgli lanciáti in mare, per alleggerire la loro nave, che allóra in gran perícolo fosse di naufragáre. Nè la moltitudine della gente là accórsa, per raccógliere, e seco portársene, chi una cosa, e chi l'altra, di quanto essi buttávan via, valse a far, che questi giovanástri dal loro farneticár cessássero. Nel veniente giorno gli ufficiáli della Signoría, che se n' andárono a quella casa, per meglio inténdere, come il fatto stesse, gli trovárono da fiéro vómito assalíti, ed interrogándo alcuni d'essi sulla cagione del loro operáre, rispósero, che sostenúto avévano gravi patiménti del turbáto mare; e che per la salvézza della vita loro, avévano gittáto nell'océano, siccome dal pilóto consigliáti fúrono, una buona quantità del loro cárico. A tal eccésso di follia, que' ministri maravigliándosi forte, uno della brigáta, che sembráva un poco più attempáto degli altri, levóssi, e disse. In quanto a me, venerábili Tritóni (prendéndoli per Dei marini) il timóre m'ha indóttto a refugiármí nella sentína, ove, per istárme ne al coperto, mi son giaciúto, quant'

posing they had thrown it into the sea to lighten their vessel, now in danger of being wrecked. And when many came running, and carrying away every one something of what was cast out, yet were not these youngsters at all awakened out of their dotage thereby. On the day following, came some of the magistrates to the place, and found them in a vomiting condition; and to such of them as asked, they replied, That they had endured great hardship by the storm; that for the safety of their lives, they, by the advice of their pilot, had cast part of their lading over-board. The magistrates, wondering at their senseless stupidity, one of their company, who seemed somewhat older than the rest, rose up and said, As for me, noble Tritons (he took them for sea-gods), fear hath made me repair to the hold, where I have lain under decks as long as I was able. The magistrates, pitying this continued madness of the poor fellows, after they had reproved them, advised that thenceforward they should take heed how they partook so liberally of the creature, and dismissed them. They returned them thanks, and said,
OH MY! That

io potetti il più. Gli ufficiáli compassionando lo stato di solénne mattézza, in cui érano que' disgraziati, fatta loro amára riprensione, gli avvertirono a non far più sì eccessivo uso de' liquóri, e di là si partirono. Gli ubriachi giovani gli rendéono infinite grazie, e dissero loro; che se campâr potessero da quella furiosa tempésta, e giugner felicemente in porto, non tralascerebbero d' onorar la loro divinità, eoll' innalzárle in qualche luogo púbblico una statua, fra quelle degli altri Dei marini, posciachè érano propízj venúti, e si opportunamente a soccorrergli.

CXXIV.

Raffaello d' Urbino fa una spiritosa difesa ad una delle sue ópere.

Due Cardináli riprendéndo il célebre pittór Raffaello, in ciò ch' egli avéva rappresentáto i volti di San Pietro, e San Pávolo accési d' un vivo rossóre, che ad essi mal si conveniva, egli rispóse loro; che non avéva avúto intenzione di rappresentárgli con quella pallidezza, che era loro naturále, allor quando in digiúni ed afflizioni menavano

That if they should escape the fury of this tempest, and arrive in safety at their haven, they should not fail to erect statues in public to them amongst the rest of the sea-gods, seeing they had so opportunely appeared to them for their safety.

CXXIV.

Raphael Urbin makes a witty apology for one of his pieces.

Raphael the celebrated painter, was reprehended by two Cardinals, for having represented the faces of St. Peter and Paul, with an unbecoming and unwonted redness upon them. He replied, That he had not expressed them with such a paleness and leanness in their faces, as they had contracted, while living with their fastings and troubles :

vano i giorni suoi fra' mortáli; ma che avéva pretéso imitáre quel sopravvegnénte rosso colóre, che allóra, mentre fra' beati si stávano godéndo in cielo, copriva le loro guancie, vergognándosi della vita, e costúmi de' suoi successóri.

CXXV.

Conversazione fra due sórdidi Signóri.

Due Signóri, che stávano di casa l'uno vicino all' altro, ambedúe assái ricchi, e notábili per la loro avarízia, erano distinti nella contráda co' nomi di Gretto, e Stenta. Il Signór Gretto facéva spesso delle vísite al suo vicino Stenta, il quale puntualménte gliel rendéva; ma siccome le mire di tutti e due erano ad un istéssó fine dirétte, non s' offerivano mai l' un l' altro da mangiár, o da bévere, e così se la passávano insiéme da buoni amici. Ma un giorno accádde, che il Signór Gretto si trovò presénte, quando un cert' uomo venne a pagáre al suo amico i frutti di mille lire sterline; ed a tal segno fu allóra eccitáta la cupidigia del Signór Gretto, che gli fu forza abbandonár la stanza, ed andársene a casa. Ritornò
ciò

troubles; but that he had imitated that adventitious redness, which came upon them, now they were amongst the blessed, while they even blushed at the manners and lives of their successors.

CXXV.

A conversation between two niggardly gentlemen.

Two neighbouring gentlemen of equal fortune, and remarkable for their avarice, were distinguished in their parish by the names of Crib and Starve. Mr. Crib often visited his neighbour, and was as often visited by him; but as they had both the same end in view, they never asked each other to eat or drink. Thus they went on very amicably, till Crib was one day present at his friend's, when a man came to pay the interest of a thousand pounds, which raised Mr. Crib's envy so much, that he left the room, and went home; but returned in the evening to Mr. Starve, in order to learn some of his saving maxims. When Crib came in, he found him writing a letter by a farthing candle. He was no sooner sat down,

ciò non ostante verso la sera dal Signóre Stenta, per apprender da lui qualche mássima económica. Quando il Signór Gretto entrò, lo trovò, che stava scrivendo una lettera al lume d'una candela d'un quattrino, ed appena si fu messo a sedere, che il Signóre Stenta la spense. Or dunque, disse Gretto, che vuol dir questo? Al che rispose Stenta; non si può egli parlar egualmente bene al buio? Affè, vicino mio, dice Gretto, voi siete un eccellente economo. Vorrei pur, che voi m' insegnaste alcune delle vostre mássime. Una delle mie mássime principali, amico mio, dice Stenta, si è, di non ispendere più di quel che è necessario, testimone ne sia la mia candela. Benissimo, dice Gretto. Mi sovviene, dice Stenta, del detto d'un filosofo, che dovrebbe scriversi a caratteri d'oro; ed è; che tutto quel che non è necessario, costa caro, se vale un quattrino. A maraviglia, dice Gretto; vi ringrazio, vicino mio, cospetto! questa sì, che la scrivo nel mio libro de' ricordi. Giacchè parliamo d'economia, dice Stenta, vi vo' domandar una cosa; perchè vorrei, che voi sapeste, che v'è una gran differenza fra un avaro, ed un uomo, che

down, than Mr. Starve put it out. How now, says Crib, what is that for? To which Starve replied, Cannot we talk as well in the dark? Faith, neighbour, says Crib, you are an excellent economist. I wish you would teach me some of your rules. Why friend, says Starve, one of my chief maxims is, never to spend more than is necessary, witness the candle. Right, quoth Crib. I remember, says Starve, the saying of an old philosopher, which ought to be engraven in letters of gold, namely, That whatever is unnecessary, is dear at a farthing. Right! quoth Crib; thank you, neighbour; Egad, I will set this down. Now we are talking of saving, says Starve, let me ask you one question; for you must know, there is a great difference between being covetous and being saving; for my part, there is nothing I hate more than a stingy man. But, to my question: pray, friend Crib, do you shave yourself? What, do you take me for a fool? quoth Crib. Well well, said Starve, do not be in a passion, I did but ask: but what do you do with the lather? Why fling it away, says Crib; what

che sa tener conto; in quanto a me non v'è cosa, ch'io aborrisca più d'uno spilorcio: ma vengo ora alla mia domanda. Di grazia, amico Gretto, vi fate voi la barba da voi stesso? Come, che mi prendete per un pazzo? risponde Gretto. Adagio, adagio, replica Stenta, non vi riscaldate, domando, domando: or ditemi, che fate voi della saponata? La butto via, dice Gretto, che n'avrei a fare? Oh, qui vi volevo, dice Stenta, cotesto è il vero modo di mandar in rovina chi che sia; Io lavo sempre nella mia saponata della barba una mezza dozzina di pezzuole, e poi la serbo pelle mie calze.

CXXVI.

L'esser un delinquente consapévole sin che viva de' delitti commessi, è il più severo castigo, che riportar ne possa.

Un gioielliere, uomo ben costumato, e facoltoso, cui gli affari di commercio stringevano ad allontanarsi alquanto dal luogo di sua permanenza, condusse con se un servitore, perchè avesse cura della sua valigia. Aveva seco le sue migliori gemme, ed una somma con-

do you think? Why there now, says Starve; that is enough to ruin any man! Why I always wash half a dozen handkerchiefs in mine, and then save it to wash my stockings.

CXXVI.

The severest punishment of a crime is the consciousness of having committed it.

A jeweller, a man of a good character, and considerable wealth, having occasion in the way of his business to travel at some distance from the place of his abode, took along with him a servant, in order to take care of his portmanteau. He had with him some of

considerábil di denáro, delle quali il domestico era pur consapévole. Quando furono per la strada, bisognándo al padróne di scender da cavállo, il servitóre profitto di tal moménto, e presa dalla di lui sella una pistóla, scaricógliela, e lo distése morto a terra; quindi dopo avérgli tolte da dosso tutte le gioie, ed i denári, attaccándogli un sasso al collo, lo gettò nel vicíno canale. Cáríco del suo bottíno, se ne corse in un paese assái da quel luogo distánte, dove avéva ragión di suppórre, che nè lui, nè il suo padróne fósséro conosciúti. Colà incominciò un tráffico da principio assái rístrétto, per non dare in occhio con la sua luminósa comparsa, e dopo alquánti anni, paréndo crescer di capitáli a proporzión, che il suo comércio andáva innánzi, divénne uomo ricco, e rispettabile; giacchè credeva ognúno, ch' egli godésse allóra della ricompénza dovúta alla sua indústria, ed onestà. E tanto bene seppe salvár l'apparénza, che in gran reputación venúto, si sposò ad una giòvine d' assái civili natáli, e col metter fuori con prudénza, e solo quando tempo parevali, parte di quelle ricchézze, ch' egli tutte ad un tratto acquistáte avéva, orténne

his best jewels, and a large sum of money, to which his servant was likewise privy. The master, having occasion to dismount on the road, the servant watching his opportunity, took a pistol from his master's saddle, and shot him dead on the spot; then rifled him of his jewels and money, and hanging a large stone to his neck, he threw him into the nearest canal. With this booty he made off to a distant part of the country, where he had reason to believe that neither he nor his master were known. There he began to trade in a very low way at first, that his obscurity might screen him from observation, and, in the course of a good many years, seemed to rise by the natural progress of business, into wealth and consideration; so that his good fortune appeared at once the effect and reward of industry and virtue. Of these he counterfeited the appearance so well, that he grew into great credit, married into a good family, and by laying out his sudden stores discreetly, as he saw occasion, and joining to all an universal affability, he was admitted to a share of the government of

otténne un posto nel govérno di quella città, e sempre più in alto saléndo, al grado di suprémò magistrátò pervénne, e quella càrica con non mediócre incóntro amministrò, e come giúdice, e come governátore. Un giorno mentre co' suoi ministri al banco tenéva ragióne, gli fu condóttò dinánzi un reo accusátò d' avér ucciso il suo padróne. Il delitto fu con chiaríssima evidenza provátò, e l' intéro concistéro giudiciário lo avéva già dichiarátò colpévole, nè altro s' aspettáva da lui, che in tale occasióne era stato elétto presidénte, se non che la pronúnzia di formál senténza. Egli fra tanto comparíva da inusítátò sbigottiméntò, ed agitazióne di mente commosso, quando, con non piccólo universále stupóre, fu vedúto alzàrsi ad un tratto da sedére, ed abbandonátò il suo banco, andàre a collocàrsi vicino a quell' infelice uomo dinánzi agli scanni tribunálizj come reo costituito. Voi qui avánti agli occhi vostri vedéte, diss' egli, rivolgéndosi à giúdicei suoi colléggi, un maraviglióso esémpio della retta giustizia del Cielo, la quale in questo giorno vi présenta un delinquén-te d' ancor più atréce misfátto colpévole, che l' uomo ora da voi condannátò,

the town, and rose from one post to another, till at length he was chosen chief magistrate. In this office he maintained a fair character, and continued to fill it with no small applause, both as governor and a judge; till one day, as he sat on the bench with some of his brethren, a criminal was brought before him, who was accused for murdering his master. The evidence came out, full the jury brought in their verdict that the prisoner was guilty, and the whole assembly waited the sentence of the president of the court (which he happened to be that day) with great suspense. Mean while he appeared to be in unusual disorder and agitation of mind, his colour changed often; at length he arose from his seat, and coming down from the bench, placed himself just by the unfortunate man at the bar, to the no small astonishment of all present. "You see before you," said he, addressing himself to those who had sat on the bench with him, "a striking instance of the just awards of heaven, which this day, after thirty years concealment, presents to you a greater criminal than the man just now found guilty." Then he made an ample

nato, comechè abbiato saputo tener nascosto trent' anni. Quindi, fatta piena confession del suo misfatto con tutte le aggravanti circostanze; nè alcun ristoro mi vale sperare, continuò egli, alle angosce, che i rimorsi della coscienza mi fanno sentire, se non domando, che prestamente contro di me si proceda, secondo la più rigorosa giustizia, e nella più solenne e pubblica maniera. Possiamo qui di leggiéri figurarci, qual fosse lo stupore di tutta l' adunanza, e de' giudici suoi colleghi in ispezial modo, i quali non per tanto, secondo la di lui spontanea confessione, lo sentenziarono a morte, che egli subì dando segni di vera penitenza.

CXXVII.

L' abbaglio, e l' errore sono compagni indivisibili dell' uman genere.

Caicóscroe, Sultano d' Iconio, avendo ricevuto una non so qual ingiuria da Aléssio Angelo imperator della Grecia, venne scorrendo presso Antióchia, e l' avrebbe presa; se un fortuito avvenimento non l' avesse indotto in errore. Il caso volle, che la notte istessa, in cui

ample confession of his guilt, and of all its aggravations. "Nor can I feel," continued he, "any relief from the agonies of an awakened conscience, but by requiring that justice be forthwith done against me in the most public and solemn manner." We may easily suppose the amazement of all the assembly, and especially of his fellow-judges. However, they proceeded, upon his confession, to pass sentence upon him, and he died with all the symptoms of a penitent mind.

CXXXVII.

Error and mistake is a kind of inseparable property to humanity.

Caicoscroes, the Sultan of Iconium, having received some injury from Alexius Angelus, the Greek emperor, intending to be revenged, made a sudden incursion, and had taken Antioch, had it not been for an accidental chance, and a mistake of his own there-
upon.

cui affrettò la marcia verso quella città, con intendimento di così prenderla per assalto, un Signór d' alto rango faceva magnífiche, e belle nozze ad una sua figliuóla, e siccome in tali solennità si ha in costume di fare, grande era lo strépito della festante gioventù, che in tutta quella notte, chi col sonar cembali, e timpani, chi con balli, ed alcune donne coll' andar da giù a su cantando, in ogni parte della città facevan risonare. Nè prima fu Caicós-croe là avvicinato, che udito cotál romóre degli struménti, e della gente ivi adunata, avvìdò, la bisogna andar ben altrimenti, e credè, che, di ciò fossero cagione i militári inviti, che gli abitanti l' un l' altro si facevano, perchè la sua venuta fosse a tutti consapèvole; ond' egli abbandonò quanto macchinato avea, e verso Lampe indirizzò la marcia.

CXXVIII.

Cbi non sa che senza denári la poltroneria non può durare?

Bocc. G. 3. N. 1.

Camerário racconta, che il seguente fatto curioso si trovò narrato da Iodóco Damhoud come quì appresso. Mentre io mi stava sedendo, dic' egli, in compagnia

upon. It fell out, that the same night he hastened towards Antioch to take it, that there was a noble person in the city that celebrated the nuptials of his daughter, and, as it is usual in such solemnities, there was a great noise of feasters, a sound of cymbals and timbrels, of dancing, and women singing up and down. These made a great stir in the city all night. As soon as Caicoscroes drew near the city, hearing the noise of instruments, and a concourse of men, not apprehending the thing as indeed it was, but conceiving it to be a military notice one to another, that his coming was discovered, he forsook his design, and drew off to Lampe.

CXXVIII.

*We all know, without money there could be
no sloth nor idleness.*

Camerarius, relates a pleasant history from Jodocus Damhoud in this manner: As I was sitting, says he, with some senators of Bruges before the gate
of

pagnia d' alcuni senatóri di Bruges, sulla porta del Palázzo senatório, un certo póvero ci si fece dinánzi, il quale con sospiri, e con lágrime accompagnate da compassionévoli moviménti de' membri suoi, ci espóse la sua estréma indigénza, implorádo da noi qualche soccórso, e dicéndo: ch' egli era da una certa occúlta malattia consumáto, della quale vergognándosi molto, dal palesárla altrúi gelosaménte guardávasi. Noi senténdo tutti della compassióne per quell' infelice, gli demmo ciaschedúno qualche cosa per elemófina, ed egli allóra di quindi s' allontanò. Nè guari dopo uno fra di noi comandò al suo familiáre, di tenér dietro a quel póvero, e farsi da lui dire, qual mai fosse quella malattia, che sì l' affliggéva, e che da lui era cotánto gelosaménte occultáta. Il familiáre raggiúnse il póvero, e prególlo d' appagáre la curiosità del suo padrón: che in quanto a me, soggiúnseli, vedo che tutte le parti del vostro corpo sono in óttime stato, nè so compréndere, qual sia il male, onde tanta ragióne abbiate di dolérvì. Ahimè! rispóse allóra quel póvero, il malóre, che m' affligge, è d' una assái diversa specie, da quella che voi

of the senate-house, a certain beggar presented himself to us, who, with sighs and tears, and lamentable gestures, expressed to us his miserable poverty, and asked our alms, saying withal, That he had about him a private disorder, which very shame restrained him from discovering to the eyes of men. We all pitying the case of the poor man, gave each of us something, and he departed. One amongst us sent his servant after him, with command to enquire out of him, what his private infirmity might be, which he was so loth to discover? The servant overtook him, and desired of him that satisfaction; For, said he, I find all your limbs in good plight, and I see nothing whereof you have any such reason to complain. Alas! said the beggar, the disease that afflicts me is far different from what you conceive, and is such as you cannot see. It is an evil that hath crept over my whole body; it is passed through the very veins and marrow of me, in such a manner, that there is no one member of my body that is able for any work: this disease is by some called idleness and sloth. The servant hearing this,

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voi vi potète suppórre, nè io vel posso render visibile. Egli è un male, che s' è impossessáto di tutto me stesso, ed è talménte penetráto in ogni vena mia, e sino nella midólla delle mie ossa, che un membro non ho, che atto sia ad alcuna sorta di lavóro. Chiámamo alcúni questa mia infermità, accidia, ovvéro, pigrizia. Il famigliáre, inteso questo, corrucciáto si partì da lui, ed a noi ne recò sì fatta novella; della quale avéndo senza modo riso, inviammo a far cerca nuova di quel paltoniére, ma egli se n' era già andáto altróve.

CXXIX.

*Se còme il viso si mostrásse il core,
Tal nelle corti è grande, e gli altri preme,
E tale è 'n poca grazia al suo Signóre,
Che la lor sorte muteriano insième;
Quest' umil diverria tosto il maggióre,
Staria quel grande in fra le turbe estréme.*

Ariosto, C. xix. St. 2.

Raccóntasi il seguénte fatto di Canúto il grande, secóndo re Danése d' Inghiltérre, che ci fa ad un tempo stesso conóscere, e il di lui savio avvediménto, e quanto i cortigiáni eccédano ogni modera-

left him in anger, and returned to us with this account of him; which, after we had well laughed at, we sent to make further enquiry after this beggar, but he had withdrawn himself.

CXXIX.

*O! did the features give sincere report,
How oft would those, who shine amidst
a court,
In pride of rank, who hold their prince's
grace,
Change with their peers oppress'd, an
envy'd place!
The lowest name might then be lifted high,
The greatest 'midst the crowd degraded lie.*

Hoole.

We have the following story of Canute the Great, the second Danish king of England, which shews at once his good sense, and to what height courtiers are apt to carry their flatter-

moderazione nell' adulare. Un giorno che questo monarca passeggiava lungo le sponde del mare a Southampton, le persone del suo seguito con somme lodi il toglievano infino al Cielo, e tant' oltre procedè la lor tracotanza, che a Dio medesimo osarono eguagliarlo. Canuto, sì mostruosi elogi uditi, volendo convincerli della loro follia, o piuttosto empietà, comandò, che una sedia se gli recasse, e su quella postosi a sedere in un luogo, che dalla marèa doveva fra poco essere inondato, si voltò all' mare, e disse. O mare, posciachè io sono il tuo Signore, e che il terreno su cui mi siedo è mio, t' impongo di non ardir di più oltre estenderti, per non bagnâr i piedi del tuo sovrano. Dopo aver così detto, se ne stette ivi fermo buona pezza, quasi che immaginasse, che il mare fosse per obbedire a' suoi voleri. Ma la marèa crescendo secondo l' usata sua natura, egli prese indi argomento per far conoscere a' suoi vilissimi adulatori, che i titoli di Signore e Padrone a colui solamente si convengono, al quale è la terra, ed il mare ubbidiscono.

ries. One day, as he was walking by the sea-side, at Southampton, his attendants extolled him to the skies, and even proceeded to compare him to God himself. Offended at these extravagant praises, and willing to convince them of their folly and impiety, he ordered a chair to be brought, and seating himself in a place where the tide was about to flow, turned to the sea, and said, O sea, thou art under my dominion, and the land I sit on is mine: I charge thee not to presume to approach any further, nor to dare to wet the feet of thy sovereign. Having said this, he sat still for some time, as expecting the sea should obey his commands. But the tide advancing as usual, he took occasion from thence to let his base flatterers know that the titles of Lord and Master belong only to him whom the land and the sea obey.

CXXX.

L' ingratitude è antichissimo peccato de' popoli, ed è sì radicata in quelli, che non sì come l' altre cose invécchia, ma ogni dì più verde germógia, e dopo i fiori condúce in grandissima copia li frutti suoi.

Bocc. Ep. a M. P. de' Rossi,

L' ingratitude, quell' abominévole deviaménto dalle reverénde leggi della natúra, cui ogni animale tuttora obbedisce, e che solo l' umána ragione mostruosaménte osa violáre, nascoste tienè le sue salde radici nell' abisso de' più remóti sécoli. Si legge nella Ciropedia di Senofónte, che da' Persiáni, avanti che Ciro comandásse, s' agitávano delle cáuſe contro gl' ingrati anco fra' giovinétti, e questo vizio avéa le sue pene; perciocchè quel savissimo govérno ben conosciuto avéva, quanto all' arti, ed a' miserábili nuocésse l' ingratitude. E se alla storia ci rivolgerémo, quasi niun prode, o virtuóso uomo troverémo in essa commendáto, che da tal pungentíssima spina trafitto non fosse.

CXXX.

Ingratitude is a most ancient sin of the people, and has such deep root in them, that it does not grow old, like other things, but every day puts out greener shoots, and after blossoming, produces a most abundant crop of fruit.

Ingratitude, that abominable deviation from the sacred laws of nature, whose dictates even the brute creation obeys, and which human reason alone presumes atrociously to violate, hides its strong roots in the darkness of remotest times. We read in the Cyropaedia of Xenophon, that before the reign of Cyrus, the Persians ordained the trial of causes against the ungrateful, even among their youths; and this vice was subject to legal penalties; that truly wise government being well aware how detrimental ingratitude is to the arts, and to the unfortunate. And if we have recourse to history, we shall find no man of eminent qualifications or abilities there celebrated, who was not lacerated by this most pungent thorn. The great Tuscan orator, exhorting his

fosse. Il gran Toscáno oratóre mentre confórta il suo caro Messér Pino a partírne con forte ánimo la gravósa noia, varj memorábili esémpj gliene ridúce alla mente. “ Teseo (dic' egli) le cui ópere fúrono maraviglióse, e degne di perpétua láude, da quelli medésimi Ateníesi, li quali egli, in quà, e in là per la Grecia dispérsi, avéva nelle loro città revocáti, e con utilissime leggi in cittedinésca vita ordináti, fu d' Aténe cacciáto, e, quanto a loro, (se il generóso ánimo di lui l' avésse patíto) di morire in mísera vecchiézza costrétto: nè si trovò chi per conscénza de' ricevúti mériti l' ossa di lui, che contro loro più non potévano alcuna cosa, da Tiro picciolétta ísola (dove sbandíto avéva i suoi giorni finíti) facésse ritornár ad Aténe. Questi medésimi, Solóne, il quale con santissime costituzioni gli avéa ammaestráti, e le cui leggi ancóra gran parte del mondo govérnano, costrínsero già vecchio d' andáre in Cipri, e là morírsi. Questi medésimi, Milziade, il quale loro dalle caténe de' Persi, infinita moltitúdi- ne di quelli maravigliosaménte vincéndo in Maratóne, avéva tolti, nelle loro caténe in oscúra prigioné féccero morire; nè prima

his dear friend Messer Pino to sustain courageously its malignant impressions, suggests to him many memorable examples of the same: "Theseus (says he) whose actions were marvellous, and deserving of perpetual praise, was banished Athens, and, as far as depended on them, reduced to linger out a miserable old age, had not his noble mind disdained it; and this by the very Athenians, whom, when dispersed all over Greece, he had recalled into their city, and by means of most useful laws established in the habits of civilized life. Nor was there found any one who, actuated by a sense of the benefits received, would undertake to have his bones brought back to Athens (though these were incapable of any mischief to them) from Tyre, a small island, where he had finished his days in exile. These same Athenians compelled Solon, now stricken in years, to remove to Cyprus, and there end his days: Solon, who had devised for them most salutary institutions, and whose laws yet govern a great part of the world. These were the men who put Miltiades to death, after dooming him to chains and imprisonment; the hero, who, by the conquest

prima il suo corpo renderono a seppellire, che Cimóne in quelle medesime caténe, che trar si dovéano al morto corpo del padre, si facésse legáre. I Lacedémoni, a niun altro uomo esséndo tanto tenúti più oltre, Licúrgo giustissimo uomo colle pietre assalirono, ed ultimaménte di quella città, la quale egli avéva con santissime Leggi regolata, il cacciárono. Ed i Románi sofférsero, che il liberatóre d' Itália, cioè il primo Affricáno, poveraménte morisse in Lintérno. E l' Asiático, che de' tesóri d' Antíoco avéva riempíuto l' erário loro, patírono, che fosse messo in cárcere, e tanto in prigióne tenúto, che tutto il suo património vendúto, e pubblicáto fosse. E il secondo Affricáno, avéndo Cartágine, e Numánzia, superbissime città il Románo giogo sprezzánti, abbattúte, trovò in Roma uccidítóre, e non vendicatóre." Or, comechè il gran padre della Toscana eloquénza acconciamente qui osservi esser vano l' affaticársi in raccontár esémpj d' un male, di cui tutte le scrittúre de' passáti son piene, convenévol cosa mi pare, a quest' argomento por fine colla ricordazióne d' un altro, di tutti i già detti per avven-

ven-

quest of a countless host at Marathon, most gloriously rescued his countrymen from the chains of the Persians; nor had they sooner delivered over his body to funeral rites, than they bound Cymon with those very chains that had been taken from the dead body of the father. The Lacedæmonians, who lay under such obligations to Lycurgus, as to no one besides, a man of the strictest justice, assaulted him with stones, and finally drove him from that city, which he had regulated by the discipline of his righteous laws. And the Romans suffered the deliverer of Italy, I mean the elder Scipio, to die in poverty at Linternum. And the Asiatic, who had filled their treasury with the spoils of Antioch, was suffered to be imprisoned, and confined so long, that all his patrimony was put to sale and disposed of. And the second Scipio, after levelling with the ground, Carthage and Numantia, most glorious cities, that had disdained the Roman yoke, found Rome not his patroness but assassin." And although the great father of Tuscan eloquence there properly observed, that it is in vain to go on with the recital of examples of an evil that all the records of past times
are

ventúra il più atróce, ed inumáno. Belisário, uomo di rara virtù, e senno, fu elétto Generále, e posto alla testa di tutte le armáte militánte sotto l' Imperadór Giustiniáno primo; con queste sconfisse i Persiáni, i Goti, ed i Vándali, fece prigionieri di guerra i re di que' pópoli, ed in caténe stréttili, gli inviò al suo Signóre. Ricuperò la Sicilia, l' Africa, e la maggior parte dell' Itália; e tutto eseguì con picciolissimo número di soldáti, ed assái lieve spesa. La militár disciplína ritornò, colla sua autorità, in quel pristino onoráto splendóre, onde già da lungo tempo cadúta era. Fu quest' eróe a Giustiniáno stesso con nodo di parentéla congiúnto; e di tale incorrótta fede, che il regno d' Itália ricusò, sebbéne offerto gli fosse. E sì grand' uomo *, per non so quali mal fondáti sospétti, e gelosie, fu preso, gli fúrono caváti gli occhi, la di lui casa spogliáta, i suoi beni confiscáti, ed egli medésimo a tal infelice stato ridóttó, che per le púbbliche strade gli fu forza andár da giù, e su mendicándo.

* Questo racconto di Belisario s' è preso da Wanley, posciachè la veridicità non si considera necessaria in un libro d' Aneddotti,

are full of; yet it appears to me, it will not be improper to add the following instance, which is perhaps more atrocious and cruel, than any of the foregoing: Belisarius was general of all the forces under the emperor Justinian the First, a man of rare valour and virtue; he had overthrown the Persians, Goths, and Vandals; had taken the kings of these people in war, and sent them prisoners to his master; he had recovered Sicilia, Africk, and the greatest part of Italy; he had done all this with a small number of soldiers, and less cost; he had restored military discipline by his authority, when long lost; he was allied to Justinian himself; and a man of that uncorruptable fidelity, that though he was offered the kingdom of Italy, he refused it. This great man*, upon I know not what jealousy and groundless suspicions, was seized, his eyes put out, all his house rifled, his estate confiscated, and himself reduced to such a miserable state and condition, as to go up and down begging in the common road.

* This account of Belisarius has been taken from Wanley. Veracity is not considered as indispensable in a book of Anecdotes.

CANZONE

DI PETRARCA.

QUEL ch' ha nostra natura in se più degno,
 Di quà dal ben, per cui l' umana essenza
 Dagli animali in parte si distingue,
 Cioè l' intellettiva conoscenza,
 Mi par un bello, un valoroso /degno,
 Quando gran fiamma di malizie estingue :
 Che già non mille adamantine lingue,
 Con le voci d' acciar sonanti, e forti,
 Poriano assai lodar quel di ch' io parlo,
 Nè io vengo a innalzarlo,
 Ma a dirne alquanto agl' intellètti accorti.
 Dico, che mille morti
 Son picciol pregio a tal gioia, e sì nova,
 Sì pochi oggi sen trova,
 Ch' i' credèa ben, che fosse morto il seme,
 Et e' si stava in se raccolto inséme.

Tutto pensoso un spirito gentile
 Pieno del /degno, ch' i' giva cercando,
 Si stava ascoso sì celatamente,
 Ch' i' dicèa frà me stesso : oimè! quando
 Avrà mai fin quest' aspro tempo, e vile?
 Son di virtù sì le faville spente?
 Vedèa l' opprèssa, e miserabil gente
 Giunta all' estremo, e non vedèa 'l soccorso

Quinci

O D E

TO THE FRENCH NATION.

WHAT nobler feelings mark th' illumin'd
mind,
(Mans high distinction from the brutal kind)
Than that indignant sense the soul inspires,
When proud oppression mourns her smothering fires?
—But not the voice of adamantine tongues,
Nor strings of steel, that sound to deathless songs,
Can with due honours crown your deeds divine:
—To spread your triumph not to praise be mine.
And sure your transports of your present Joy,
With thousand deaths, an easy price, you buy:
A Joy so pure, so rare to mortals given,
Sole charm of earth, and noblest boon of heaven.

Whilst yet a generous nation dear to fame,
Felt, but suppress the heav'n descended flame,
Oft in my breast unbidden murmurs rose,
And mourn'd the length'ned period of your woes:
Shall yet, I cry'd, these shameless languors last,
Bane of your future years as of your past?
Are conscious worth, and patriot feelings fled?
And every spark of antient virtue dead?

Quinci e quindi apparir da qualche parte.
 Così Saturno, e Marte
 Chiuso avea 'l passo, ond' era tardo il corso,
 Ch' allo spietato morso
 Del tirannico dente empio e feróce,
 Ch' assai più punge e coce
 Che morte od altro rio, ponésse 'l freno,
 E riducésse il bel tempo seréno.

Libertà, dolce e desiato bene,
 Mal conosciuto a chi talór nol perde,
 Quanto gradita al buon mondo esser dei?
 Da te la vita vien fiorita e verde,
 Per te stato gioiôso mi manténe,
 Ch' ir mi fa somigliante agli alti Dei;
 Senza te lungamente non vorréi
 Ricchézze, onór, e ciò ch' uom più desia;
 Ma teco ogni turgurio acquéta l' alma.
 Ahi grave e crudel salma,
 Che n' avéi stanchi per sì lunga via!
 Come non giunse un pria,
 Che ti levásse dalle nostre spalle?
 Sì faticôso è 'l calle,
 Per cui gran fama di virtù s' acquista,
 Ch' egli spavénta altrúi sol della vista.

Cor reggio fu, siccome sona il nome,
 Quel che venne sicúro all' alta impresa
 Per mar, per terra, e per poggi, e per piani;
 E là, ond' era più erta, e più contesa
 La strada all' importune nostre some,
 Corse, e soccorse con affetti umani
 Quel magnânimo, e poi con le sue mani
 Pietôse a' buani, ed a' nemici invitte,

Ogni

Extreme in wretchedness, of hope bereft,
 Nor the faint semblance of resistance left?
 Times chilling frost the glorious path has clos'd,
 His hireling vet'rans guardian Mars oppos'd;
 —Ah! who shall dare the deathful war to wage,
 And curb the Tyrant 'midst his wasteful rage?
 Firm, and resolv'd their dauntless course to hold,
 And give to earth once more her age of gold?

FREEDOM! blest gift, whom none condemn that
 know;
 Dear is thy presence to this world below!
 Life vigorous grows where'er thy steps have trod,
 And Man walks forth the semblance of a God;
 If thou be absent life no joy affords,
 Despis'd its titled pomps, its useless hoards:
 But in thy presence every cottage charms,
 And peace reposes in thy shelt'ring arms.
 —O! nation much oppress'd!—O dead to wrong!
 Why bear the burthen of your woes so long?
 Is the bold path that virtue bids pursue,
 So steep that man shou'd tremble at the view!

To whom shall fame assign the immortal meed?
 Who claims the honours of the mighty deed?
 —No single head the verdant wreath shall bind?
 Bright round the brows of conqu'ring thousands
 twin'd:

Who, firm of soul, thro' thickest dangers bore
 Thy standard liberty! and boldly tore
 Those ignominious bonds, whose galling yoke
 The ancient spirit of the nation broke;

Ogni incàrco dagli òmeri ne tolse,
 E soave raccòlse
 Insieme quelle sparse genti afflitte,
 Alle quali interditte
 Le patérne lor leggi eran per forza;
 Le quali a scorza a scorza
 Consúnte avéa l' insaziábil fame
 De' can, che fan le pécure lor grame.
 Sicilia de' tiránni antico nido
 Vide trista Agatócle acérbo e crudo,
 E vide i dispiciáti Dionígi,
 E quel che fece al crudo fabbro ignúdo
 Gittàre il primo doloróso strido,
 E far nell' arte sua primi vestigi;
 E la bella contráda di Trevígi
 Ha le piaghe antór fresche d' Azzalínó;
 Roma di Gáio, e di Nerón si lagna;
 E di molti Romágn;
 Mántova duolsi ancór d' un Passerínó:
 Ma null' altro destínó,
 Nè giogo fu mai duro, quanto 'l nòstro
 Era; nè carte e inchióstro
 Basterébbon al vero in questo loco,
 Ondè meglio è tacér, che dirne poco.

Però non Cato, quel sì grande amico
 Di libertà, che più di lei non visse,
 Non quel che 'l Re supérbo spinse fore,
 Non Fabj, o Decj, di che ogni uomò scrisse,
 (Se riverénza del buon tempo antico
 Non mi vieta parlàr quel, ch' ho nel core)
 Non altri al mondo più veráce amóre
 Della sua patria in alcun tempo accése,

Che

Restor'd those laws, your country's former boast,
Beneath the tyrants grasp destroy'd and lost;
When, like a felon, faithless and unjust,
He rent the flock committed to his trust.

Unfold the records of remoter times,
Luxuriant in distress, and rich in crimes;
See SICILY (the tyrants ancient nest)
Bring forth a son that tears his mothers breast:
See DIONYSIUS, exquisite in ill;
And he, who doom'd the hapless wretch to fill
The brazen engine;—whilst his cries impart,
The first sad witness of his dangerous art.
See ROME of old, absorb'd in NERO's blaze;
Or bend to SIXTUS, in her later days:
Degrading times! but yours these ills surpast,
Your galling yoke the heaviest, as the last,
Nor to the pen, or pencils power belongs,
To paint the history of your boundless wrongs.

Not CATO's self, than whom to freedom true
No firmer friend Rome's sinking ages knew;
Not the first BRUTUS of eternal fame;
Nor all the DECIAN, all the FABIAN name:
(If reverence due to ancient times, allow
Its firm convictions that my heart avow)
Nor former men, nor former ages shew,
The fires of freedom burn with stronger glow.

Death

Che non già morte, ma leggiadro ardire:
 E l'opra è da gradire
 Non meno in chi, salvando il suo paese,
 Se medesimo difese,
 Che 'n colui, che 'l suo proprio sangue sparse;
 Poi che le vene scarse
 Non eran, quando bisognato fosse,
 Nè morte dal ben far gli animi mosse.

E perchè nulla al sommo valor manche,
 La patria tolta all' unghie de' tiranni
 Liberamente in pace si governa,
 E ristorando va gli antichi danni,
 E riposando le sue parti stanche,
 E ringraziando la pietà suprema,
 Pregando, che sua grazia faccia eterna;
 E ciò si può sperar ben, s'io non erro,
 Però ch' un' alma in quattro cori alberga,
 Et una sola verga
 E 'n quattro mani, et un medesimo ferro;
 E quanto più e più serro
 La mente nell' usato immaginare,
 Più conoscer mi pare,
 Che per concórdia il basso stato avanza,
 L' alto mantiensi; e quest' è mia speranza.

Lunge da' libri, nata in mezzo l' arme,
 Canzon, de' miglior quattro, ch' io conosca,
 Per ogni parte ragionando adrai;
 Tu puoi ben dir, che 'l sai,
 Come lor gloria nulla nebbia offosca;
 E se vai 'n terra Tosca,
 Ch' appregia l' opre coraggiose e belle;
 Ivi conta di lor vere novelle.

SONETTO,

Death lost those terrors that our race appall,
 'Twas joy, 'twas pleasure in this cause to fall.
 Nor less those heroes claim your high regard,
 Who live, and living share the great reward;
 Than if (your foes in open arms withstood)
 They seal'd their firm allegiance with their blood:
 For every heart in freedom's cause elate,
 Swell'd for the contest, and provok'd its fate.

To great designs are great rewards decreed:
 —From tyrant fangs YOUR BLEEDING COUNTRY
 freed,

Sees Justice raise once more her guiltless sword,
 And owns the splendor of her name restor'd;
 Sees in one hour inveterate evils cease,
 And rests at length her woe-worn limbs in peace,
 Mean while, her swimming eye-balls heav'n-ward cast.
 She prays these blessings may for ages last:
 —And last they shall—for brothers, sons, and sires,
 One glorious aim unites, one soul inspires:
 Vindictive steel in ev'ry hamlet gleams;
 In ev'ry hand the patriot falchion flames.
 Who tastes the charmed cup that Freedom gives,
 Confirms his grasp, nor quits it whilst he lives;
 And when his dying hands their hold resign,
 His son receives, and guards the gift divine.

Free from those fears that coward Statesmen know,
 Who hate a rival, and distrust a foe,
 Thus rise the notes from BRITAIN'S neighbouring
 strand,
 That hail the welfare of a sister land;
 To distant nations emulous to trace
 This noblest effort of the human race:
 Till wond'ring EUROPE hear th' inspiring strains,
 And dash to earth her Tyrants and her chains.

SONNET.

SONETTO,

Del Signór Conte V..... A.....
da A.....

*In occasione che, il Granduca di Toscana, di varie
Accademie formandone una sola, col titolo d' Aca-
demia Fiorentina, quella eziandio della Crusca
perdè il suo nome, e diritti.*

L' Idioma gentil, sonante, e puro,
Per cui d' oro l' arène Arno volgea,
Orfano or giace, afflitto, e mal sicuro;
Privo di chi 'l più bel fior ne cogliea (a).

Boreál (b) scettro, inesorabil, duro
Sua madre ha spenta, e una matrigna (c) or crea,
Ch' omái farállo vilipeso, e oscuro,
Quanto un dì chiaro l' altra, e ricco il fea.

L' antíqua madre, è ver, d' inèzie ingómbra
Ha per più lustri l' arti sue neglette;
Ma per lei stava del gran nome l' ombra.

Italia, a quai ti mena orrende strette
L' esser da' Goti (d) ancor non ben di gómbra!
Ti son le ignúde voci anco interdette!

(a) Circoscrive qui con gran vaghezza l' Accademia della
Crusca, la quale aveva per impresa un burlato col motto,
" Il più bel fior ne coglie."

(b) La casa d' Austria, che tiene ora il dispotico governo
della Toscana, acconciamente vien qui chiamata *Boreale*,
originando dalla Germania.

(c) Egli non può dirsi veramente che l' Accademia Fio-
rentina sia ora creata; perciocchè un' accademia di tal
nome antichissima fu in Firenze, e di valenti uomini com-
posta, dalle opere de' quali la Crusca trasse buona parte de'
materiali pel gran *Vocabolario*; onde piuttosto avola restaurata
che matrigna creata appellar dovremmo la moderna Acca-
demia di Firenze.

(d) Alludendo sempre alla famiglia d' Austria, in cui, essen-
do come dicemmo Tedesca, non è improprio ravvisare i
Goti.

S O N N E T,

By Count V A of A

Written on the occasion of the suppression of various Academies, and particularly that intitled Della Crusca, by the Grand Duke of Tuscany; in the place of all which he erected the present, under the name of the Florentine Academy.

THE Tuscan Idiom sweet, Italia's pride,
 At which old Arno prouder roll'd his flood,
 Sad and neglected droops; all aid denied
 Of those, that once her faithful champions stood.
 Meanwhile beneath an iron sceptre's stroke
 The mother dies; and in her stead appears
 A step-dame form, whose soul degrading yoke,
 To shame and sadness dooms her future years.
 —A prey to want and indolence, 'tis true,
 For many a lustre past, the mother pin'd,
 Yet still some shadow of her fame remain'd.
 What ills, Italia! crowd upon thy view!
 Whilst round thy limbs the Goth his chains has
 twin'd,
 And by his harsh command thy very voice re-
 strain'd!

(a) The poet here, by a most beautiful periphrasis, describes the academy Della Crusca, whose emblem was a *bolting sieve*, with the motto, "*Il piu bel fior ne coglie*," It gathers the finest flour.

(b) The house of Austria, which now possesses the despotic government of Tuscany, is with propriety called *Boreal*, from its German origin.

(c) It could not indeed be said truly, that the Florentine Academy is now *first erected*, because a most ancient academy of this name existed in Florence, composed of men of great abilities, from whose writings, the authors *Della Crusca* extracted the greatest part of the materials for their great Dictionary; so that the new academy should rather be called *a renovated Grandame*, than a *newly created Stepmother*.

(d) Alluding to the house of Austria, which being, as we said, German, the sarcastic mention of Goths comes in with propriety.

SONNETTO DEL PETRARCA.

A MÓR, che meco al buon tempo ti stavi
 Fra queste rive a' pensier nostri amiche,
 E, per saldár le ragión nostre antiche,
 Meco, e col fiume ragionando andávi;

Fior, frond', erb', ombr', antr', ond', áure soavi,
 Valli chiuse, alti colli, e piagge apriche,
 Porto dell' amoróse mie fatiche,
 Delle fortune mie tante, e sì gravi;

O vaghi abitatór de' verdi boschi,
 O Ninfe, e voi, che l' fresco erbóso fondo
 Del liquido cristallo alberga, e pasce;

I dì miei fur sì chiari, or son sì foschi
 Come morte, che 'l fa: còsì nel mondo
 Sua ventúra ha ciascùn dal dì, che nasce.

The same in ENGLISH.

ON these green banks in happier days I stray'd
 With love, who whisper'd many a tender tale,
 And the glad waters, winding through the dale,
 Heard the sweet eloquence fond love display'd.

Yon purpled plain, cool grot, and arching glade,
 Ye hills, ye streams, where plays the silken gale;
 Ye pathless wilds, yon rock-encircl'd vale,
 Which oft have heard the tender plaints I made!

Ye blue-hair'd nymphs, who ceaseless revel keep
 In the cool bosom of the crystal deep,
 Ye woodland maids, who climb the mountains brow,

Ye mark'd how joy once wing'd each hour so gay;
 Ah! mark how sad each hour now wears away!
 So Fate with human bliss blends human woe!

